Gunston Hall
Near Accotink
Fairfax County
Virginia

HABS No. VA-141

HABS
VA
30-LORT,
1-

PHOTOGRAPHS
WRITTEN HISTORIC AND DESCRIPTIVE DATA
District of Virginia

Historic American Buildings Survey

Prepared at Washington Office
for [illegible] Unit

Report on

GUNSTON HALL

Copied from
GREAT GEORGIAN HOUSES OF AMERICA

ADDENDUM FOLLOWS...

Published by
The Editorial Committee
New York 1933

As yet we know but little of the history of those many trained workmen, English and native, who assisted our gentlemen in the planning and building of their beautiful homes. Unquestionably many of their stories will be unfolded now that our historians are giving greater recognition to the importance of the cultural development of our people. None of them can have more romance than that of William Buckland (1734-1774), some of whose remarkable work is detailed in pp. 154-161, 146-153, of the Matthias Hammond House and Whitehall at Annapolis. These along with the Ridout, Scott, Brice, Paca, and Chase houses at Annapolis are each of great individuality and charm and form a distinguished group such as no other colonial builder has left behind him. Fortunately it has been possible to unravel Buckland's life story through the coming to light of two important parchments (pls. 2, 8), his apprenticeship papers (1748) to his uncle, James Buckland, "Citizen and Joiner" of London, and his four-year indentureship (1755) as "Carpenter and Joiner" to Thomas Mason, who had been studying at the Inner Temple, London, and was returning to Virginia bringing a trained craftsman to assist his brother, George Mason, in building his mansion, Gunston Hall, on the Potomac. So far his story is but one of many. Southern gentlemen, Washington among them, were wont to send to London for skilled workmen who indentured themselves for a term of years at a wage, in Buckland's case, of twenty pounds a year and with "meat, drink, washing, lodging" and their transportation across the sea provided. On the back of the apprenticeship certificate in Buckland's own handwriting is a brief story of his life. "The within named W. Buckland was born in the Parish of St. Peters-in-the-East in the City of Oxford on the 14th day of August, 1734 and was bound an apprentice to his uncle, James Buckland in London on the 5th day of April, 1748, and came to Virginia with Thomas Mason, Esquire, the 14th day of August, 1755." It is an interesting fact that James Buckland to whom our William Buckland was apprenticed was none other than the James Buckland for fifty years a famous and respected bookseller, "At the Buck in Pater-Noster Row." On the back of the indentureship are a few words written by George Mason to the effect that William Buckland had done all

the carpenter's and joiner's work on his elaborate house just completed in Virginia. They allow the deduction that this highly trained twenty-one-year-old young Englishman acted as technical adviser and practical builder, carver, and joiner, to George Mason and that Mason and Buckland with the aid of architectural books drew up the elaborate plan for Gunston Hall (pls. 10-13). The building is of the rectangular story-and-a-half type characteristic of early eighteenth-century Virginia architecture. However, it is very individualistic. Its extraordinary porches, front and rear, are not found elsewhere in America and its interior woodwork has an enrichment of carved ornament not equalled in any other of the Virginia houses.

Probably no other indentured servant who came to America had such a background of training for an architect—the first fourteen years spent in the classic shades of Oxford, then seven years in the London home of his uncle, James Buckland (1713-1791), joiner and bookseller. What a chance for an education this apprentice had among those well-filled bookshelves! It explains Buckland's familiarity with architectural publications and his very large, for the time, architectural library of seventeen volumes of which his work tells us he constantly made use.

Where Buckland obtained his builder's experience we do not know as yet. He may have done some of the joiner's work or had a chance to study carefully that beautiful Honington Hall in Warwickshire, twenty-two miles from Oxford, Buckland's home town—a Charles II house, remodelled just after the middle of the eighteenth century by a wealthy London merchant, Joseph Townsend, and copiously illustrated in Volume V of Tipping's English Houses. A glance at the illustrations of Honington Hall shows us the stone quoins, the hexagonal porch with the triglyphs which Buckland used in the frieze below the cornice of the rear porch (pl. 11) at Gunston Hall, as well as the elaborately carved modillions of the cornices in his Scott and Chase houses and Whitehall (p. 153) at Annapolis, and the octagonal extension which Buckland used in his addition to Ogle Hall in the same city.

The most assuring proof that Buckland must have known Honington Hall is to be seen in the elaborately carved panels of the interior shutters of its oak room, features most unusual if not unique in English houses. Rather similar ones are found in Buckland's Matthias Hammond house (p. 158), Paca and Chase houses at Annapolis, but Buckland enriched his with large rosettes in relief in the center of each panel. Other unusual details which strengthen the argument are the highly carved window trim with the

same "ribband and flower" carvings in the saloon of Honington Hall which Buckland used at the Matthias Hammond house, and the carved shutters and carved flattened consoles of the window trim suggestive of those in the Chase house. The great doorways in the oak room may have suggested the similar but simplified ones at Whitehall. The oak leaves and acorns in the friezes are motifs Buckland used in the Paca house and Whitehall (p. 153). The carved modillions of the pediment over the doors of the saloon have the same bands of egg-and-dart and dentil mouldings as those on the great doorways at Whitehall (p. 150). Another convincing proof of Buckland's knowledge of Honington Hall is the use of masks in the corners of the saloon there. Buckland introduced carved masks in the corners of the coved ceiling at Whitehall. The incised line of carved ornament in the center of the doors, themselves, used at Honington Hall is also found in two of Buckland's houses, Whitehall and the Chase House.

Unquestionably Buckland's most individualistic design is that of the front porch of Gunston Hall (pl. 10), the home of Virginia's great statesman, George Mason, author of the Virginia Bill of Rights, and friend and near neighbor of Washington. Gunston Hall is now the cherished home of Louis Hertle who while retaining a life ownership has deeded to the State of Virginia this superb monument of our cultural life of the eighteenth century. Probably the mystery as to what suggested to Buckland and Mason the exact classical lines of this porch will never be solved. They follow exactly those on a rare Roman medal of the Emperor Philip, now in the British Museum, which pictures the Temple of Tyche at Eumeneia, Asia Minor. It has only been engraved once, appearing in the elaborate tailpiece of the third chapter of Stuart and Revett's Antiquities of Athens, 1762. Perhaps Buckland was shown the medal and heard it discussed by the habitues of the bookshop of his popular uncle-bookseller, who was one of the authorized vendors of the second edition, 1758, of Swan's "The British Architect or the Builder's Treasury", London, 1745, from which Buckland drew freely for his details. Thie volume had such popularity in America, especially among Philadelphia artisans that Robert Bell, "Bookseller, Third-Street, next door to St. Paul's Church", Philadelphia, issued in 1775 a pirated edition of its sixty folio plates. Its list of "Encouragers" gives us the names of sixty master builders and a hundred and ten house carpenters, etriking testimony of the interest the Philadelphia men of the building trade had in improving their craftsmanship, the high quality of which is evidenced in the splendid old colonial houses of Philadelphia and vicinity of which Mount Pleasant (pp. 176-180) in Fairmount Park is an outstanding example,

The influence of Plate LI in the English edition of this book can be seen in the details of the Lee House (1768) at Marhlehead, Massachusetts (p. 245).

Plates XLIX and L in the eame volume gave Washington the designs for the elaborate overmantel bearing his coat of arms in the West Parlor (p. 82) and the chimney-piece thus referred to in a paragraph of a letter to his overseer, Lund Waehington, dated "Cambridge, Aug. 20, 1775. I wish you would quicken Lamphire and Sears about the Dining Room Chimney Piece (to be executed as mentioned in one of my last letters) as I wish to have that end of the House completely finished before I return." Another extract from the same letter voices Washington's interest in architectural detail. "I wish you had done the end of the New Kitchen next the Garden as also the Old Kitchen with rusticated boards; however, as it is not I would have the Corners done so in the manner of our new Church (thoee two eepecially which front the Quarters)". He had in mind the quoins on the corners of Pohick Church. Lamphire was evidently a local joiner as we find an entry in one of Washington's account books dated "Aug. 10, 1759—By Going Lamphire in full for Turnery. 7.14.7½", payment probably for the spindlee of the staircase (p. 80). It was also at this time that the ornamental plaster ceilings of the parlor (p. 82) and dining room (p. 83) replaced the"papier machee" ornaments Washington had ordered from England in 1757. They are the work of the same Frenchman who did the notable plaster work at Kenmore (p. 111-113), the house of Washington's sister, Betty Lewis. Not until 1786 was Washington able to attend to the finishing of the interior of the "Banquet Room" (p. 84) with its ornate plaster work into which instead of the proverbial musical instruments he had inserted hoes, rakes, harrows, etc., emblems of agriculture and therefore peculiarly personal to Washington, the eighteenth-century squire. For this work Washington employed John Rawlins of Baltimore as "undertaker" and Richard Thorpe. Washington notes the latter as "director of the work".

Another of these architectural books written by Abraham Swan, also in Buckland's library,"The Carpenters Complete Instructor in Several Hundred Designs" (1758), may be held responsible for the design of the enormous dome and cupola of the monumental State House at Annapolis. The octagonal cupola and weather-vane at Mount Vernon (pp. 74-75) closely followed the lines of one of the eight octagonal cupolas in this same useful volume. It is difficult not to believe that Washington when planning the remodelling at Mount Vernon in 1775 did not discuss

the suggested changes with Buckland, whom he must have known when the neighboring Gunston Hall was in process of erection, for Washington made many lengthy visits to Annapolis in 1771, 1772 and 1773.

The front parlor of Gunston Hall must have been the last word in America in the new style of architecture over which fashionable England was going wild. Dominating Chinese motifs here are the rows of shark's teeth projecting from the window and door heads, also the diagonal ornaments on the window frames. The latter appear also in the upper part of the window trim in the adjoining parlor (pl. 13). Other Chinese motifs are the linked circles on the door heads (pl. 12). Probably no early American room has such profusion of ornament. The cabinets flanking the mantelpiece, the elaborately carved chairrail, the "ribband and flower" ornaments at the bases of the pilasters, and the lavishly carved baseboard mouldings make the room of extraordinary richness. We find the same details here and there in Buckland's Annapolis houses.

VA 30 LOUT. 1-

GUNSTON HALL
Occoquan (Woodbridge) vicinity, Fairfax County, Virginia

Additional Data:

The design of Gunston Hall is probably primarily that of George Mason, but for its elaborate and scholarly detail William Buckland is responsible. He came to Virginia under a four-year indenture to Thomson Mason, brother of George, to whom Buckland was assigned to assist in the building of the house. According to Buckland's note on the back of his apprenticeship certificate, he was born in the Parish of St. Peter-in-the-East in Oxford on August 14, 1734. He was apprenticed on April 5, 1748, to his uncle, James Buckland, who was a bookseller and joiner in London with a shop "at the Buck, in Pater-Noster Row." On the back of the indenture papers Mason made an affidavit that Buckland had done all the carpenter's and joiner's work at Gunston.

Through his uncle's books on architecture and decoration Buckland became familiar with the best contemporary English work. He also was probably enabled by this connection to acquire some books of reference for his work in America. A later inventory of his library survives and shows the books he used in his practice in Annapolis, some of which he undoubtedly used at Gunston.

The hexagonal porch there follows the lines of the Temple of Tyche at Eumenia, Asia Minor, engraved in Stuart and Revett's Antiquities of Athens. This, however, was not published until 1762, which may indicate the porch is an addition or the Temple of Tyche is illustrated elsewhere. The similarity between this porch and one at Horsington Hall near Oxford makes it seem possible that Buckland knew the latter and used it as the prototype of the Gunston porch. The recurrence of details common to Horsington and to Buckland's Annapolis work makes this seem even more probable. From the sharp cleavage in design between the latter and Gunston Hall, the authorship of the general scheme would appear to be that of Mason, as it is distinctly in the Virginia tradition and lacks English quality. It may be that Mason mistrusted Buckland's youth and laid out the design for Buckland to follow. The latter then exercised his ingenuity and skill in the fine details, both exterior and interior, of the house.

After the expiration of his indenture he seems to have designed the Ballendine house at Occoquan and may have worked also at Dumfries, where a group of distinguished houses not unakin to his in style were erected after the town was established as the seat of Prince William County in 1759. His work in Annapolis consists of the Hammond, Ridout, Scott, Brice, Paca, ~~and Chase~~ Houses, and of Whitehall nearby. This is one of the most distinguished groups of mansions remaining from the Colonial Period.

Reference: Great Georgian Houses in America, Architects Emergency Committee, New York, 1933. From Introduction by R. T. H. Halsey.

Author Thomas T. Waterman

Approved: 5/9/41

Addendum to
Gunston Hall
10709 Gunston Road (State Rte. 242)
Lorton Vicinity
Fairfax County
Virginia

HABS No. VA-141

HABS,
VA,
30-LORT,
1-

PHOTOGRAPHS

HISTORICAL AND ARCHITECTURAL DATA

Reduced Copies of Measured Drawings

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, DC 20240

HISTORIC AMERICAN BUILDINGS SURVEY

GUNSTON HALL HABS No. VA-141

Location: 10709 Gunston Road, Lorton Virginia, (On Mason Neck, 3.8 miles NE of intersection of Gunston Road and U.S. Rte. 1 at Lorton).

Present Owner: Commonwealth of Virginia

Present Occupant and Use: Administered by the Board of Regents of Gunston Hall, the National Society of the Colonial Dames of America as a historic house museum.

Significance: Gunston Hall is one of the most important examples of Georgian architecture in America. Built c. 1755-59, the house is noted especially for its unexcelled interior woodwork by William Buckland. In addition, Gunston Hall is of prime historical importance as the home of George Mason, father of the Virginia Declaration of Rights. After various ownerships during the 19th and early 20th centuries, the house was acquired in 1912 by Louis Hertle. Hertle deeded the house and surrounding 556 acres to the Commonwealth of Virginia, and after his death in 1949, Gunston Hall was restored to the period of its builder.

PART I. HISTORICAL INFORMATION

A. THE PRE-GUNSTON HALL PERIOD, 1650-1750

Through the first half of the 17th century, most of the Potomac peninsula that came to be known as Mason Neck was inhabited by native Indian tribes. The most prominent were the Dogues, who gave their name to the peninsula before it was designated Mason Neck at the end of the 18th century.

The first English settlement recorded on Mason Neck was in 1651 when Robert Turney was granted a patent for 2,109 acres on Dogue Neck.[1] In the following years several additional grants of land were made in the area. By 1653, Col. Thomas Speake entered a patent for 1,000 acres on Pohick Bay in the vicinity of Gunston Hall. This is the first reference to land being granted on the east side of the peninsula. It only took a few years before a tier of patents were issued in this area, with the last one being to Richard Bushrod in 1660 for the remaining 1,000 acres.[2]

Before the end of the 17th century, the Mason family began to acquire land holdings on Dogue Neck. Captain George Mason (II) was mentioned as living on Pohick Creek in an account dated October 31, 1692. He, later in 1700, refers to his plantation seat on Pohick Creek in a letter to Governor Francis Nicholson.[3] This first Mason family settlement, on the peninsula near Gunston Hall, was called Newtown.

Captain Mason had acquired the west end of the Neck on Belmont Bay comprising 2,779 acres. Following this transaction and before 1704, he had moved his main seat of occupation to this new tract called "Doggs Island." By 1699, he had acquired an additional 780 acre tract from William Travers that virtually completed the Mason family ownership of Dogue Neck.[4]

His son, George Mason, III, consolidated the family's holding on Dogue Neck through inheritance, but seems to have lived primarily at other estates in Stafford County, Virginia, and Charles County, Maryland. The only major reference by him to Dogue Neck is the lease of Newtown to his sister and her husband, Jeremiah Bronaugh after 1731. By this long term deed, Jeremiah and Simpha Rosa Bronaugh, were entitled to live their lives out at Newtown with all the usual privileges.[5] At this time, the Masons were living at Chapowamsick, below the present site of Quantico Marine Base. Within a few years, they had moved to the Stump Neck property in Charles County, Maryland, across the Potomac from Dogue Neck. In 1735, George Mason, III, was drowned in a boating accident on the Potomac, leaving a widow and three young children. Having not provided a will, Mason's estate was entailed for his oldest son George Mason, IV, (then 10 years old). Ann Thomson Mason, the widow, and John Mercer of Marlborough (brother-in-law), were appointed guardians of the estate.[6]

In 1746, George Mason, IV acquired full title to his father's estates in Virginia and Maryland and seems to have begun setting up residence on Dogue Neck. He married Ann Eilbeck, only child of William and Sarah Eilbeck of Mattawoman in Charles County, Maryland in 1750. By 1752, Mason's correspondence was using the address of Dogue Neck, located on the lower end of Dogue Neck overlooking the Potomac.[7] In all, he inherited close to 6,000 acres on the peninsula, incorporating all of the Neck on a line north of Gunston Hall.

In 1744 Jeremiah Bronaugh died and was buried at Newtown. His widow may have remained in the small house, but was known to have been living at Gunston Hall when she died in 1761. After the death of Simpha Rosa Bronaugh, the Mason family once again regained full title to Newtown, which adjoined Gunston Hall on its north side, completing direct personal ownership of the lands on Dogue Neck in George Mason, IV's life.[8]

Evidence or documentation of these early Mason family residences is lacking. The first residence for George Mason, III seems to have been Newtown on Pohick Bay. Until recent years the site was only speculation. It was near Gunston Hall and had disappeared before the close of the 18th century. By 1892, a family descendent referred to Newtown as completely gone without a trace. Only the tombstone of Jeremiah Bronaugh was extant, propped up against a tree so that the surrounding field could be plowed.[9] The prominence of Overlook Farm (north of Gunston Hall and privately owned today), on the Potomac River and Pohick Bay, was long thought to be the site of Newtown.[10] However, no visible traces of early habitation have ever come to light on the

property. In 1976, an archeological excavation in a field overlooking Pohick Bay on the Gunston Hall estate, within a half mile of the historic mansion, may have located the site of Newtown, the Bronaugh house.[11] Circumstantial evidence indicates that the structure was built either late in the 17th century or by the early 18th century. It was a post-constructed building over a earthen lined cellar hole. The size was small with a brick chimney on the south end. Its view of the bay is commanding and logical for an early house site. The artifacts uncovered were dated before the mid-18th century and are typical for a residence. At this time, only one structure has been excavated.[12] Later, when the investigation is expanded to determine other features, such as a grave yard, perhaps the site will be pinpointed as Newtown.

The other family residences are less known. Doggs Island was on Belmont Bay on the west end of the Neck. Its exact location was recorded by George Mason, IV, in his 1754 survey of the estate where he refers to: "Then along the Shore S 1. Wt. 32. p. S 27. E 42 p to the Half Way Landing (from wch. place a pocorsin runs a good Way up into the Woods) the same Course continued in all 76. P. thence along the Bank Side thro' Dogues Island old field S 44. E. 50. P. to the place where my Granfather formerly lived course continued in all 58 ps. to the old plantation Landing thence along the Shore..."[13]

Dogue Neck may have been built by George Mason, IV, after he received his inheritance in 1746.[14] It definitely existed before 1752 when he used it as his mailing address on his letters. Whether the dwelling pre-existed him cannot be determined. This residence on the Potomac River was also pinpointed on the 1754 survey. No other information is discernable on this first residence of George Mason, IV.

B. THE GEORGE MASON PERIOD, 1746-1792

After the accession of George Mason, IV, as owner of the Dogue Neck lands in 1746, the young heir moved into a house on the end of the peninsula. Following his marriage to Ann Eilbeck, in 1750, Mason began to make plans for a new family seat.[1] Because of the location of the Bronaugh property, George Mason chose to build further inland on a site about a mile from Pohick Bay, on a portion of his land adjoining his aunt Simpha Rosa Bronaugh's leased estate, Newtown. He named the new estate Gunston Hall, after the ancestral Fowke home in Staffordshire, England (a name that had been used in the 17th century in Maryland by the Fowke family also.) He may have used this name to honor his Fowke grandmother, Mary Fowke Mason.[2]

Although Gunston Hall was situated inland, its placement commanded a fine view of the Potomac River. John Mason, the fourth son of George, described the setting in his 1830's account of family life on the plantation: "It (Gunston Hall) is situated on a height on the right bank of the Potomac River within a short walk of the shores, and commanding a full view of it, about five miles above the mouth of the branch of it on the same side called Occoquan."[3]

Exactly when George Mason, IV, began construction of Gunston Hall is difficult to determine. The traditional dates for the house have been between 1755 and 1759, though it is now known that the mansion was begun well before William Buckland's arrival in the fall of 1755. The best guess is that the basic construction of the house was virtually completed before Buckland. Certain early structural changes were discovered in the house during the 1949 restoration that would be logical alterations made by a man with Buckland's sensitive eye to update the plan of an old fashioned styled house.

There is record of a Thomas Spalding, indentured brick maker and brick layer, who worked for George Mason. In the Fairfax County court papers are the records of a law suit brought by George Mason against his former workman. He was contracted to work for four years "at the rate of £12 per Annum." The court ordered Spalding to "Serve his said Master or his assigns his full time without wages in all lawfull Business his Master shall Employ him in." This would place Spalding's indenture at 1752, an appropriate year for the young George Mason to have begun construction of his new home.[4]

A study of the varied features in the mansion and on the exterior, indicate that Buckland was responsible for the completion of the entire house, but he may have personally worked on only those highly designed details in the central passage, Chinese Room and Palladian Room, with details on the two main porches. All the other woodwork could have been designed by him but executed by other local workmen under his supervision. How many other trained workers might have worked for him is conjectural. James Brent is the only other name that has yet come to light. But it is known that Buckland developed a workshop of apprentices, slaves, and indentured servants under him by the time he moved into Richmond County in 1761. In 1771 he boasted a London trained carver in his studio when applying for work at Nomini Hall, the home of Counsellor Robert Carter.[5]

But if the identities of few workmen have been uncovered, the names of several candidates have recently come to light. The May 4, 1818 issue of the Alexandria Herald published the obituary of William Bernard Sears, one of the better known building craftsmen who worked throughout Northern Virginia in the last half of the 18th century. In the reference is a tantalizing remark: "Mr. Sears lived for a considerable time in the family of Col. George Mason of Gunston, who ever spoke of him in terms of highest respect, and his good name is yet upheld by his descendents."[6] What this relationship is cannot be determined. Mason and Sears were both involved in the construction and completion of Pohick Church. The master of Gunston Hall, as executor, was obliged to follow through on the contract of Daniel French to supervise the finishing of the church after French's death in 1772. Included in these accounts were payments to Sears for fine interior carving.[7]

It may be that Sears was involved with the construction of the mansion before Buckland's arrival. It would be a tantalizing theory that Sears might have worked under Buckland, possibly as an indentured servant.

However, we know that Sears was three years the senior of Buckland and had come from England. He may also have been trained in the English guild system as had Buckland. If Sears received his training in carving in England then he may have been as accomplished as was Buckland.[8] However, the evidence indicates that the younger Buckland was in charge of the completion of Gunston Hall and may have completed more formal instruction in the field. There were also accounts connecting Buckland with Sears about this time.[9] It may be that Buckland was more than a carpenter-joiner as listed on his indenture and that he acted as a true designer and interior architect at Gunston Hall, supervising a crew of craftsmen, joiners, carpenters, and carvers. This would hold true for what is known about Buckland's later career. Also, a local legend about Sears being brought over by Mason as an indentured servant to work at Gunston Hall where he was trained as a carver to do the woodwork in the house, has more credence when the above information is considered.[10]

The name of the contractor of Gunston Hall has never been identified. Although William Waite has been proposed as a likely candidate, since he was involved with Mason on projects for the vestry of Truro Parish and was a distant relation.[11]

It is known that George Mason was a meticulous man who took a personal interest in every facet of his house. No matter who may have been in charge of the building operation, Mason himself must be credited in large measure. In 1763, he wrote a letter to Alexander Henderson of Colchester giving specific instructions on the proper ratio of lime and sand in brick mortar. In that letter he states, "When I built my House I was at (some?) pains to measure all the Lime & Sand as my Mortar was made up, & always had two Beds, one for outside-Work 2/3ds. Lime & 1/3d. Sand, the other equal parts of Lime & Sand for the Inside-work-..., & there is no other way to be sure of having your mortar good without Waste, & the different parts of yr. Building equally strong."[12]

In 1763, James Brent filed a law suit against William Buckland for payment of three and a half years work he had done for him. Among the listings of work are references to Brent working at Gunston for more than a year at one shilling per day.[13]

The work Brent did at Gunston is more difficult to identify. No other information on him has come to light to enable a study to be made of Brent's style or commissions after Buckland. Perhaps he was paid to finish lesser structures and dependencies on the property that Buckland also worked on. A letter from the Rev. Mr. Giberne of Richmond County to Landon Carter of Sabine Hall in 1768 mentions that: "He (Buckland) is now about a Pidgeon House that was to have been finished the last Fall."[14]

The best known workman at Gunston Hall was William Buckland. In 1755 he signed an indenture with Thomson Mason, George's younger brother, who was then in England. This contract brought the younger Buckland to

Virginia to work for George Mason on Gunston Hall.[15] This London trained carpenter and joiner had just finished his apprenticeship under his uncle, James Buckland.[16] Buckland was paid £20 salary per year and was provided all the accommodations necessary by his contract. He left London after August, 1755 and seems to have arrived in the colony by November. How much of the fine woodwork of the interiors and porches is his personal work cannot be determined. He brought with him the experience of some of London's best training with a knowledge of all the leading architectural fashions then in vogue in the center of the English speaking world. However, his background in the Carpenters and Joiners Guild indicates that he may not have done much, if any, of the actual carving. He may very well have been the designer and supervisor for the work.

Upon completion of his indenture, William Buckland was released by George Mason and given a high endorsement: "The within named William Buckland came into Virginia with my Brother Thomson Mason, who engaged him in London, & had a very good Character of him there; during the time he lived with me he had the entire Direction of the Carpenter's & Joiner's Work of a large House; & having behaved very faithfully in my Service, I can with great Justice recommend him, to any Gentleman that may have Occasion (to) employ him, as an honest diligent Man, & I think a complete Master of the Carpenter's & joiner's both in Theory & Practice."[17]

The Mason family was living in Gunston Hall by the early spring of 1759. The family Bible records the birth of Thomson, the third son, at Gunston Hall in March of that year.[18] What other work Buckland was conducting in the house is speculation. It may be that the simpler east rooms, where the family lived, were completed, allowing Buckland to spend his time on the designs of the two west formal rooms and the center passage.

The plan of the mansion, a center passage with two rooms on each side, is a typical arrangement found throughout Virginia in the 18th century, although the narrow side passage was an unusual feature.

The house that Buckland saw on his arrival in 1755 may have been a traditional plan without any significant deviations in arrangement. There was a back staircase that originally protruded into the space on the Northeast Chamber in the 18th century. From the structural examination of this feature in the 1949 restoration, it was identified that the stairwell was old, but an alteration since it did not originally fit into the pre-existing 18th century plans. The frame for the door into the center passage from this chamber had definitely been moved in location by as much as a foot north to accommodate this stairwell.[19] It appears that Buckland added this staircase to update Mason's old-fashioned house with the newest English ideas of interior arrangement then coming into usage in America.

In addition, Buckland seems to have moved the location of the door from the back passage into the southwest Chamber (Palladian Room). Originally, it was located in the far northeast corner of the room.[20] That would place it adjacent to the Doric pilaster on the west side of the center passage. In the 18th century, this door was moved into a more central position in the room, giving this chamber as formal an arrangement as was possible.

Buckland seems to have made another major change in the central passage. The use of two small windows flanking the two major exterior doors is unusual in America and seems to have been rare in England. It appears that Buckland was the creator of this motif at Gunston Hall-modifying the existing brick walls to add them. This feature was later used by him at the Chase-Lloyd House in Annapolis, where the Palladian motif is framed by engaged columns whose central arched door is caped by a pediment. At Gunston, this motif is repeated in the porch, which is supported by four Tuscan columns. The design source may be derived from Langley's Treasury of Designs, combined with other sources.

William Buckland appears to have been given a free hand in the design of individual features of the interior of the mansion. His London training enabled him to create new designs instead of copying or adapting extant plates from the pattern books. His library, inventoried after his death in 1774, listed a significant collection of architecture titles; 15 in all. While Buckland used these books and their illustrations for inspiration, seldom can any one plate be identified with any particular carved motif in a Buckland interior.

The porch or the south facade, with its pointed arches and classical pilasters, was adapted from Batty Langley's Ancient Architecture, Restored (1741-42). However, the heavy classical motifs seem to be derived from Morris' Architecture Improved (1751). This is a case where different sources were combined to produce a new design barely identifiable in the source books in Buckland's library.

The semi-circular fantail lights used over the doors of the north and east doors, and in the closet doors of the northeast chamber, are designed in a modified Gothic pattern adapted largely from plates in Langley's Ancient Architecture, Restored. But some of the design details seem to be derived from Abraham Swan's Collection of Designs (1757). The fantail on the east door appears similar in form to one shown in a small scale on one of the house elevations in the Swan volume.

When Buckland was working on the interiors of Gunston Hall, he used many different architectural styles throughout the first floor. Each main room shows a different influence. The central passage shows French roccoco detail with the carved C-scrolls in the spandrels of the double elliptical arch that spans the center of the space.

The northwest Chamber (Chinese Room) is unique in pre-Revolutionary America as it is the first room designed with Chinoiserie architectural details in the colonies. The scalloped moldings over the doors and window frames combined with the sawn frets give a vague oriental flavor to this room. Most of this detail is derived from Chippendale's Director (1754). Buckland owned at least some of the plates from this masterpiece of cabinetmaking designs. In addition, the unusual carved "fish-scaled" consoles under the windows and over the door and window frames were also extracted out of Chippendale and were considered a Gothic motif.

The most elaborate room in the house is the Southwest Chamber (Palladian Room), the formal parlor which is known for its fine carving. The overall impression of the carving leaves one with the feeling of high rococo transcending into Neo-classical, albeit not yet true Adam. It was the last step out of the rococo before moving into the Neo-classical. Fine carving is used everywhere; the doors and their pilastered and pedimented frames, windows with tabernacle frames, open niches with broken pedimented and pilastered surrounds, the cornice, chair rail and even the baseboard. A complicated series of classical motifs utilizing egg-and-dart, water leaf, rope moldings, sawn frets, rosettes, and various other detailed carvings is found throughout the room. The scale of the individual features is overwhelming and larger than the scale of the room. This seems to show Buckland's inexperience with combining decorations in a room of limited proportions. It indicates his desire to show his varied talents and London training at the expense of the overall appearance of the space. By the time he worked on the Chase-Lloyd and Hammond-Harwood Houses in Annapolis in the 1770's, he had developed a mature and sophisticated style based primarily on the Swan, Ware, and Chippendale designs in the high rococo style, eliminating (for all intents and purposes) any real Gothic or Chinese influences in his work.[21] Gunston Hall was his first major project after finishing his apprenticeship in London and he was perhaps showing off to a new client who could gain for him many important patrons.

While we have considerable information on the interior design of the mansion, the only source for the family's use of the house comes from John Mason's recollections. He gives good descriptions of the first floor, beginning with the Southeast Chamber, which was a little sitting room overlooking the garden on the south side where the family lived as well as ate their meals. It was also his father's library and office. Next to it, and across the side passage, was his Mother's room. He goes into great detail here since he was about seven years old when she died in this room in 1773. The only other room he mentions is the formal dining room which was on the west side of the house across from the little sitting room. John specifies this chamber as used only for company. The only other reference he makes to the interior of Gunston Hall is a vague mention of the many chambers on the second floor with a long passage.[22]

George Mason mentions his "Little Parlor" in one of his letters. This was presumably John's little sitting room, for George also mentions the dining room, with a bookcase in it, as a separate chamber: "I wou'd thank you to desire Thomson to send me, if he can find it, the Plan I drew, two or three Years ago, for equalizing the Virginia Land Tax;...I believe he will find it among the loose Papers on the right hand Division of the second Drawer in my Desk & Book Case, in the Little Parlour. & I shou'd be glad to have the scriptures I wrote some time ago, upon the Port Bill but where it is I don't remember; it lay among the loose Papers in one of the dining Room Windows; which, a little before I left Home, I tied up in a Bundle and I believe put into one of the Pigeonholes in the Book Case in the Dining Room;..."[23]

The mainstay of every Virginia plantation was its series of dependent structures or outbuildings. Gunston Hall was no exception, although little documentary information has been uncovered on these auxiliary structures at Mason's house. There were 30 major outbuildings listed in the 1785 census.[24] There are only random references in Mason's extant papers on activities at the home plantation indicating buildings. He refers to a corn house that his German coachman had responsibility for, among his other duties. From the description, it would seem that this feature was west of the house, near the carriage house.[25]

The best description we have on the structures is found in John Mason's accounts. In them John gives a good account of the daily activities on the home plantation, and notes the location of the major outbuildings. His account refers to a series of outbuildings: "The west side of the Lawn or enclosed grounds was skirted by a wood, just far enough within, to out of sight, was a little village called Log-Town, so called because most of the houses were built of hewn pine logs. Here lived several of the slaves serving about the Mansion house -." No evidence for Log-Town has been located although extensive archeological work has been done on the property.[26] "To the West of the Main building were first the School house - and then, at a little distance, masqued by a Row of large English walnut Trees, were the Stables - to the East was a high paled yard, adjoining the House, into which opened an outer door from the private front, within, or connected with which yard, were the Kitchen, well, poultry Houses, and other domestic arrangements; and beyond it on the same side, were the corn house and grainery - Servants houses (in those days called Negroe quarters) Hay yard & cattle pens, all of which (were) masqued by rows of large Cherry and Mulberry Trees."[27]

John Mason goes on to describe the many various crafts practiced on the plantation mainly by trained slaves, but in some cases, by white craftsmen brought in to accomplish certain specific duties, such as making shoes for the family, and supervision of the spinning and weaving operations. The multitude of industries would give Gunston Hall the appearance of a small village like one described by a French visitor to Virginia in the late 17th century.[28]

The gardens and grounds at Gunston Hall are recorded in John Mason's Recollections. In fact, John goes into great detail on the entrance road and its plantings: "On the North Front by which was the Principal approach, was an extensive lawn kept closely pastured, thro the midst of which led a spacious Avenue, girded by long double ranges of that hardy and stately cherry Tree, the common blackheart, raised from the Stone, and so the more fair and uniform in their growth, commencing at about 200 feet from the House and extending thence for about 1200 feet; the Carriage way being in the Center and the foot ways on either Side, between the two rows, forming each double range of Trees, and under their shade'

'But what was remarkable and most imposing in this Avenue was that the four rows of trees being so alligned as to counteract that deception in out vision which, in looking down long parallel lines, makes them seem to approach as they recede - advantage was taken of the circumstances,

and another very pleasant delusion was effected. A common center was established exactly in the middle of the outer door way of the Mansion, on that front - from which were made to diverge at a certain angle the four lines on which these Trees were planted, the Plantation not commencing but at a considerable distance therefrom and so carefully and accurately had they been planted, & trained and dressed in accordance each with the others, as they progressed in their growth, that from the point described as taken from the common center, and when they had got to a size, only the first four trees were visible."[29]

John Mason's account of the formal garden is not as complete. His references to the south side relate to his father's use of the garden: "My Father was fond (?) of his garden and took most of the exercise he did take, during the time of close occupation, in it. It had been laid out on a simple plan, in rectangular squares and gravel walks - was reduced on purpose to a perfect level - and contained, as I have often heard him say, exactly one acre on that level. There were some eight acres on the brow of the hill looking toward the river. It was here thay my Father in good weather would several times a day pass out of his study and walk for a considerable time wrapped in meditation, and return again to his desk, without seeing or speaking to any of the family. And in these walks we all well knew that he was not to be disturbed, (no) more than while sitting among his papers.'

'When I can first remember it, it was in a state of high improvement and carefully kept. The South Front to the River; from an elevated little Portico on this Front you descended directly into an extensive Garden, touching the house on one side and reduced from the natural irregularity of the Hill top to a perfect level Platform, the Southern extremity of which was bounded by a Specious walk running eastwardly and westwardly, from which there was by the natural and sudden declivity of the Hill a rapid descent to the plain considerable below it. On this Plain adjoining the margin of the Hill, opposite to and in full view from the Garden, was a Deer Park, studded with Trees, kept well fenced and stocked with Native Deer domesticated."[30]

No doubt George Mason kept a well planned garden in the English manner. He even made use of a gardener referred to in a letter to George Washington in 1789 about his German coachman whose duties included "occasionally work in the Garden."[31] What his responsibilities were are unknown. Possibly George Mason had some form of hothouse. There were hothouses at Marlborough, Mercer's estate, and at nearby Mount Vernon, although Mason may not have such an elaborate example. Until professional archaeological work is conducted in the garden area, however, the existence of a hothouse cannot be proved.

The only parts of the early garden that have survived are the tall English boxwood that form a "T" down the center of the garden, and the man-made terraces with end mounds that overlook the lower plain where the deer park was located.

C. THE LATER MASON OWNERSHIP (1792-1866)

George Mason, V, inherited Gunston Hall after the death of his father in 1792.[1] However, his stepmother, Sarah Brent, was given dower rights to live in the house, plus 500 acres. It seems that she made a mutually satisfactory agreement with the Mason children - for the will of George, V, mentions financial renumeration to Mrs. Mason: "I have agreed to pay annually to Mrs. Mason (widow of my late Father) as rent or compensation for a claim she had on five hundred Acres of Land in Dogue Neck during her natural Life be paid out of those Rents..."[2]

Whether this George Mason of Lexington (named from his plantation house within a mile of Gunston) ever utilized any of the Gunston estate is unknown. He died in 1796. His two eldest sons were both minors, and his will makes specific provisions for them. He divided Mason Neck down the middle into two equal sections - Gunston and Lexington. When his sons were of age, each was to make his choice as to which estate he wanted. George Mason, VI, chose Gunston in 1807 as his inheritance. Few other references to Gunston Hall were recorded by George of Lexington, except that he wanted to make sure that both Lexington and Gunston were properly maintained in the interim: "Item I direct that the House at Gunston be kept in Decent repair & the Garden enclosed & the Expense paid out of the Money arising from the profits of my Estate."[3] During this period there is reference to a caretaker, James G. Smith, living at the mansion until 1807.[4]

During the ownership of George Mason, VI, Gunston Hall was advertised for sale in the Alexandria Gazette in 1818: "This elegant estate is situated on the Potomac, 16 miles below Alex. - it is bounded on three sides by the Potomac creek, and contains nearly 3,000 acres of land, level and fertile, to which are attached six shad and herring fisheries, two of which command the river channel...The improvements are a large and very substantial brick mansion, 40 by 70 feet, with every necessary out house, three commodious barns, houses for negroes, and fish houses at each of the fisheries. 120,000 brick, and 1,000 bushels of lime - are just burnt on the premises. There is considerable extent of line fence, both useful and ornamental, two orchards of well selected apples and peaches, besides an abundance of other choice fruit..."[5] Even though several advertisements were placed in various local newspapers offering Gunston for sale in 1825 and 1833, no buyer was found for the estate.[6]

It would seem that George, VI, had made significant improvements to the mansion by this time. He apparently added a leanto to the east end of the mansion, since the dimensions of Gunston Hall are ten feet longer than the original building. Archaeological excavations on the site of the colonial kitchen revealed the possibility that this structure had been removed by 1820.[7] In addition, an early 19th century watercolor view of the mansion by a Mason descendent clearly shows the existence of a leanto on the east side. It would seem that George, VI, wanted to modernize his grandfather's old house in line with updated ideas of taste and comfort. This shed addition did not go across the entire end but only half the depth of the house and was entered from the house by a door cut through the brick wall into the southeast chamber (the Mason family study and dining room).

George, VI, died in 1834 without a will. Ten years later there was a conflict over the ownership of the Gunston Hall estate. Mason descendents filed a law suit in Alexandria court against George Mason Graham who claimed ownership over the dower rights of Eleanor Ann Clifton Patton Mason, widow of George Mason, VI. The result of the suit awarded Gunston Hall to the Grahams with the proviso that the widow Mason be allowed her life tenancy on the estate.[8] Why another family was given right to the estate has never been explained. It may be the close relationship the Graham family had with the Masons through the years. The widow of George of Lexington later married a Graham, and Sarah Brent, the second wife of George Mason of Gunston Hall, was a relation to the Graham family who brought the young George Mason Graham to be raised with the Mason children at Gunston Hall.[9]

Having legal title through the courts in addition to having made a satisfactory agreement with the widow Mason encouraged George Mason Graham to advertise Gunston Hall for sale in 1853: "I will sell my reversionary interest in the Mansion House and One Thousand Acres of the Gunston Hall estate, lying on the Potomac river, at the mouth of Accotink bay, provided the purchaser can obtain a lease of the life estate of Mrs. E. A. C. Mason therein. My price is $15,000; one-sixth, or $2,500, in cash, and the remainder in five equal annual installments of $2,500 each, without interest until after maturity. For further particulars apply to Mrs. Mason on the premises, eighteen miles below Alexandria. G. Mason Graham, near Alexandria, Louisiana."[10]

The state of the house in these last two generations of Masons is unknown. It would seem that after the death of George Mason, VI, the condition of the old house may have begun a long decline. There are references that Eleanor Ann Clifton Patton Mason lived for a time in Louisiana, leaving the care of Gunston Hall in the hands of a Manager. In the neighborhood, there were references that she rented out part of the house to the Rev. Mr. Johnson, rector of Pohick Church, in her later years.[11] Based upon the recent archaeological and architectural investigation of the mansion, it would seem that the house went through a long period of decline starting before the Civil War and continuing for some years after. There is evidence that few changes, if any, occurred inside the residence with the exception of those noted above. The most significant alteration was the addition of the leanto, and the probable addition of red paint to the exterior brick.

Damage to the estate during the Civil War is mentioned in several accounts. One account refers to Southern troops doing damage to the interior: "The old homestead was in the possession of the Confederates during the most of that time, and they left the marks of their axes on the posts supporting the porches. The railing of the stairway also disappeared, but has been restored as nearly as possible by the present owner."[12] A more reasonable perspective credits both sides for damage: "During the late war, the house, from its position between the hostile lines, was alternately occupied by the soldiers of both armies, and this resulted in serious injury to the building and the grounds."[13]

A year after the end of the Civil War, Eleanor A. C. Patton Mason died and was buried in the Mason family graveyard on the estate. At this time, George Mason Graham sold Gunston Hall out of the family, ending over one hundred and fifty years of Mason family occupation on the neck.[14]

D. 1866 to 1912

The condition of Gunston Hall when the Mason family sold it in 1866 is hard to document. The first non-Mason owners were men whose only interest in the property was for its valuable timber. William Merrill and William Dawson bought the 1,000 acre estate in August from Graham: "With a reservation of the grave yard and a right of way thereto, the said reservation being as follows:....., and it is understood and agreed by the parties hereto that the cedar trees surrounding said grave yard shall never be cut down or disturbed in any manner whatsoever." The purchase price was $15,000.[1]

From local legends and parcels of information, it seems that the new owners' only concern was to make a quick profit. There are references that "the Hall was occupied with 4 colored families in the first floor & two white families on the second floor & a boarding house for their workmen." Most of the neglect to the house seems to have occurred at this time. An account of W. S. Freeman, who worked at Gunston Hall at the time, refers to horses in the basement: "Freeman remembers his beating them & running them around the Hall to cure the colic."[3] There are no identifiable illustrations of the house during these years, although some examples a few years later do show the house in the fallen state.

In 1868, Dawson conveyed to Merrill his half ownership of Gunston.[4] Merrill, in turn, sold the estate to Col. Edward Daniels of Wisconsin that same year for $20,000.[5] Over the next twenty-three years, the estate was to be developed and modernized by a man who had sympathy with the old house. Mr. Daniels came to Virginia to improve his health in a milder climate, and he was intensely interested in creating a school in the community.[6] Toward this goal he gave one acre to the Fairfax County School Board to build a Negro school at the entrance road to Gunston Hall - a building that was still operating into the 1920's.[7]

Col. Edward Daniels' involvement with Gunston Hall took many forms. It would seem that he was responsible for putting the neglected house back in order following the war. How much he modernized the old house is unknown, but his expenses were $5,000 "in restoring the Hall to its original condition."[8] We can establish that he built the two tiered tower on the roof that so changed the appearance of Gunston before 1875.[9] Daniels was a geologist who was interested in astronomy, the reason for this unusual feature. In addition, he repaired the missing newel post, balusers, and rail on the main stair that had been severely damaged during the Civil War.[10] Other changes are difficult to pinpoint,

but contemporary descriptions imply that much of the original fabric of the house was still intact at this time. Daniels' alterations were not modernizations. He did not alter the old leanto, install electricity or plumbing before he sold the house, although the second floor may have undergone significant alteration before 1890.[11] An 1874 description of the house gives a clear account of the second floor rooms: "Set in the roof on each front are five dormer windows - two lighting each attic-room and one the hall on that floor."[12] This description follows through later when Kate Mason Rowland left a detailed account of the mansion. She only makes a few references to the second floor: "The rooms on the second floor open on each side of a hall which runs at right angles to the hall below, and terminates at each gable-end of the house. These rooms are small and low-pitched, with dormer-windows and wide, low window seats."[13] Her account, published in 1892, may be from an earlier visit, for a letter from Mrs. Hariette Kester in 1890 gives a different view of the second floor: "There would be (to my mind) seven very nice bedrooms - the four at the corners being of course the larger and more desirable - these four having fire-places and windows on two sides - this we will say is the suite of the roof and shape of the rooms - the division being the corridor which extends or should extend the length of the house."[14] She implies that the long corridor mentioned by John Mason in his 1834 Recollections and reiterated in Rowland's 1892 account had been altered before 1890. The pre-Hertle floor plan of the house shows that the long passage through the center had been modified to make the southwest chamber larger by adding the width of this portion of the center gallery into this corner room, making a total of seven chambers on this level of the house.

Daniels often made business trips, and while he was away, he rented the mansion.[15] In 1890 he rented the house to Hariette Kester. She wrote a letter describing in some detail the condition of the old building and what it would take to update it: "Paul received your letter from Harry yesterday (which he will answer today) regarding Gunston Hall and Estate. Frank said when he was here that it would require an expenditure of 500, five hundred dollars to render it comfortably habitable and that did not include restoration of carvings."[16] How many renovations the Kesters made to the structure can only be conjectured. Mrs. Kester specifically mentioned the cupola and the leanto: "The cupola also should be torn down - it would be a question which I would take away first that or the kitchen both being so very obnoxious. The view from the cupola certainly is fine but there are other views within easy reach so that once (sic) could survive without that one."[17]

The brief stay of the Kesters at Gunston was interrupted by Daniels' sale of the estate in 1891. By this time about half of the 1,000 acres had already been sold by Daniels. He had envisioned a contingent of small estates on Mason Neck for the residents of Washington as retreats from urban life, a plan that was not successful.[18]

The 1874 account of Gunston mentioned above gives one of the best descriptions of the house during the second half of the 19th century.

> The grounds around the mansion were formerly very extensive in accord with the taste of the old planters in that particular, and the walks were edges with rows of box, the most popular of all evergreens in former days. These have been permitted to grow unclipped, until now there are no longer shrubs but trees, and in some places nearly interlock their branches above the walks.
>
> The house is constructed on a plan of which there are many instances in Virginia - ... Passing through the porch, which is nearly covered with flowering vines, you enter a large hall, extending from front to rear, from which a wide staircase, with a baluster of solid mahogany, carved with graceful designs, leads up to the second floor...On the right is the drawing room, ornamented with elaborate and curious carvings in wood-...The other apartments on this the main floor - ... are not so elaborately decorated, but the ornaments are in good taste. The doors leading from the hall into the apartments right and left are noticeable, and attract attention. They are very wide, but quite low - of solid mahogany with carved panels, and bordered by gracefully-ornamented frames. The style of these decorations is said to be a combination of the Corinthian and the flower and scroll work of the old French architecture.
>
> The house is a large one, and is built of brick imported, as was the former fashion, from England, and over the windows and at the angles of the walls are cut stone ornaments. The roof has the peculiarity we have mentioned above - it is large, very steep, and flanked by four tall chimneys, which are visible from a considerable distance.[19]

Almost 20 years later, Rowland's description of the house recounted much of the same information: "The house has been freshly painted in recent years, and its bright-red brick walls with cut-stone facings at each angle, its steep roof and tall chimneys, present to the eye of the visitor a quaint and attractive appearance."[20]

In June 1891, Col. Edward Daniels conveyed Gunston Hall with 315 acres to Emma Specht. Other parcels of the Gunston tract were leased out and would be later incorporated back into the estate over the next few years, making a total of over 550 acres.[21]

The Specht period lasted until 1905, with much activity on the property. From local accounts Specht did more than put Gunston back in order. Joseph and Emma Specht modernized it with a new and larger leanto on the east for better kitchen facilities, painted the exterior, put different wallpapers in the rooms, and added a new heating system. The Spechts changed the colonial character of the historic mansion into a modern house above and beyond what Daniels had done.[22]

The new leanto stretched all the way across the east wall of the mansion, and had a large bow window on the south front, overlooking the garden.[23] The photographs that survive from this show a house with new paint work and a neater appearance of the grounds. From the later 19th-century photos, there apparently were also some refinements made to the rails on the roof cupola.

Numerous improvements were also made by Specht to the other buildings on the estate. Several new farm structures were erected as well as an unusual two storied garden tower on the center mound overlooking the lower terrace and deer park. Its form was rustic and visually displeasing to Mrs. Hertle, who removed it in 1912.[24]

Even with all these improvements, Joseph Specht spent much of his time in St. Louis and rented Gunston Hall. By 1905 Specht was dead without a will. In the ensuing few years, there was a legal scramble for ownership of the estate through several family members, each claiming ownership of a share of the property.[25]

A 1905 sales brochure for Gunston gives insight as to the extent of the development at Gunston that Specht had done: "Within the last ten years extensive improvements have been planned and executed on the farm proper. Barns, silos, chicken houses, corn cribs, pig pens, etc. have been built. There are all of the most modern and improved construction and arrangement. Indeed, there is nothing second-class, dilapidated nor broken down on the place. The buildings consist, first of Gunston Hall, a mansion of twenty rooms, with cut stone trimmings, built in 1734, (sic) of bricks imported from Scotland. The house is a model of massive beauty, stability and comfort... Every part of it has been renovated and some modern improvements made, without changing its colonial character."[26]

Apparently, the sales brochure did its job, for the estate was purchased by Paul and Vaughan Kester in 1907 after they consolidated all the various claims by Specht family members on the property.[27] The Kesters had originally rented the house from Col. Daniels in 1890, and had lived in England and at Woodlawn before coming back to Gunston.[28] In their day, both Kester brothers were talented writers. Vaughan was a noted novelist and his younger brother, Paul, wrote popular plays. During their residence at Gunston, the mansion became a social center for their literary friends and associates.

Little information has come to light on their occupation of Gunston, however. Hariette Kester's earlier letter gave more information on their residence at Gunston Hall during the Daniels period than we have of the post-1907 Kester period. However, the life style at the historic mansion was maintained. Col. Daniels still lived on Mason Neck in 1910 when he wrote his niece about the Kesters: "They are formerly of Ohio but have lived abroad owned a castle in England sold out at a large profit and come back to buy old Gunston. They brot (sic) there much antique furniture and artistic things of great value. The place is most beautiful."[29]

Photos of the interior of the house at this time give the appearance of the most avantgarde furniture, paintings, and interior decoration with painted ceilings, wallpapers, and other architectural details added to the old structure.

The occupancy of the Kesters was brief. In 1911, Vaughan died, and the next year Paul sold Gunston to Mr. Hertle and moved back to Woodlawn.[30]

E. LOUIS HERTLE, 1912-1949

1912 was a watershed year for Gunston Hall. In December Louis Hertle of Chicago purchased the estate as his retirement home.[1] Over the next 37 years, the ancient structure would undergo significant change as a modern house was returned to its original colonial appearance. The mansion that Mr. Hertle purchased was considered a modernized, liveable house at that time, but over the decades it had lost much of its colonial character through various alterations and additions.

Beginning in 1913, Hertle brought in the architectural firm of Glenn and Bedford Brown of Washington to supervise a "restoration" of the famous house.[2]

Between 1913 and 1915, the Browns, who were then considered among the best restoration architects in the country, both modernized and restored the house. New electrical, plumbing, heating, and kitchen facilities were installed in the mansion. In addition, the Browns created new mantels for the two formal west rooms on the first floor in keeping with the style of the trim in each room. According to Hertle's accounts, they were based on the evidence found under the Victorian mantels.[3]

The renovation of the house permitted the removal of the wallpapers in the various rooms. The southwest chamber (Palladian Room) had several layers of paper that were removed, revealing the original 18th-century pine sheathing. It was found that this pine showed no evidence of paint on it, indicating that these walls had been originally covered in the colonial period. Mr. Hertle chose to retain the bare pine boards in situ during his life, but he painted the carved woodwork white. In addition, he replaced all the known missing woodwork, such as the chairrail on the north and east walls.[4]

The northwest chamber (Chinese Room) also had a newly designed mantel installed, in this instance in the style of the chinoiserie details of the carvings. Otherwise, little information on this chamber was recorded by Hertle, except for the placement of a fabric covering on the plaster walls and the addition of two new closet doors.[5]

Hertle's only change that can be verified in the northeast chamber (Master Chamber) was the construction of a new back staircase in the original stairwell located in the southeast corner of this room - a feature that was known to have disappeared before 1890.[6]

Modifications were made to the leanto, mainly the removal of the projecting bay window on the south front, and the bricking up of the 19th century door into the southeast chamber where the south cupboard now is.[7]

Several changes were made to the center passage and stair. The post-Civil War newel post, step, and rail were replaced with a colonial styled mahogany example with a swirl, voluted end. The basement stair underneath was removed and the space opened up with the original paneled spandrel placed against the plaster wall of the southeast room. The Victorian wallpaper in the front passage was replaced and modifications made to the chairrail and baseboards to give more of a colonial feel.[8]

The second floor went through significant changes. As Mr. Hertle found it, there were seven rooms, a deep closet, and only a portion of the long gallery through the center. He partitioned off the long passage at the gable ends for bathrooms. The southeast room was enlarged, as was the southwest one. On the north front there were two major rooms and another bathroom with appropriate closets and the back staircase.[9]

Throughout the mansion various other changes occurred until the 1940's. Vertical sliding sash with colonial styled muntins was installed in the late 1920's. Casement dormer windows were installed about the same time.[10] In 1932 the wooden shingled roof was replaced, this time with slate.[11]

Louis Hertle kept such good records on the development of the Gunston property during his life that almost every facet of architectural evolution can be documented, including some of the repaintings. This is also true for other structures on the estate. He records the destructive fire in 1927 that razed the frame machine building east of the house that had been built in the Specht period. This fire also damaged the original Aquia sandstone of the 18th century well head.[12] In 1922 he constructed a brick wall around the Mason family grave yard with assistance from prominent members of the Mason family.[13] Various farm buildings were constructed west of the house to maintain the agricultural interests of Gunston.

On the grounds, he planted rows of magnolias and cedars in the 1920's on the land-front road leading up to the mansion.[14] The formal gardens on the south front were non-existent when he moved into Gunston in 1913. The tall dwarf boxwood hedges, forming a large "T" through the center of the garden, were the only survivors from the 18th century. They had even grown together at the top so that he had to cut them back from two to three feet wide to preserve them.[15] At first, little else was done to this area, except the removal of Specht's tower, which was replaced with a brick pergola.[16] It was not until the later 1920's that the Hertles began to plan a formal English-French boxwood garden in the Beaux-Art style. They incorporated reflecting pools and statuary in this area to complement the south front of the mansion.[17]

During their life, Gunston became a social center for visitors from Washington. Mr. Hertle's guest books record that leading government dignitaries and international representatives visited the historic mansion. After the marriage of Louis Hertle to Ella Daughaday in 1913, Gunston was opened to everyone who stopped by. Gunston's accessability to the Potomac River and its proximity to Washington made it an important place to bring visiting presidents, premiers, royalty, and special groups. The Hertles were most gracious and never refused a visitor a tour.[18]

Their busy social life and other activities took its toll on Mrs. Hertle, whose health constantly weakened. She spent much time in the later years of her life in hospitals until her death in 1929.[19] Her death so devastated Louis Hertle that he began to formulate a plan to protect Gunston Hall for the future as a memorial to Ella. At Mr. Hertle's request, Dr. William A. R. Goodwin paid a visit with Govenor Pollard to Gunston Hall in 1931. Hertle had wanted to talk about the future disposition of his estate.[20] From this meeting came the plan to give the entire estate of over 555 acres as an outright gift to the Commonwealth of Virginia in order to guarantee that Mr. Hertle would have life tenancy, and the estate would be privately administered through the National Society of Colonial Dames of America (NSCDA) in memory of his wife. The General Assembly of Virginia accepted Gunston Hall in 1932 and a Board of Regents from the Colonial Dames was established at the same time as a contingency for the day when they could administer the house as a museum.[21] In this interim period, few major changes took place. Mr. Hertle was 74 when the deed of gift was made, and he lived until 1949. In his later years he still cared for the estate with assistance, and the Board of Regents took every care to see that Mr. Hertle had all that he needed.

F. THE KIMBALL RESTORATION

The direction of the formal restoration of Gunston Hall after the death of Louis Hertle in 1949 was influenced by several individuals: the First Regent, Mrs. Herbert Claiborne, and her husband, contractor for the project; the architect, Fiske Kimball, and his associate Erling Pedersen. In addition, the time limitation placed upon the project by the NSCDA when they raised the funds was an important factor. These elements were constantly surfacing throughout the correspondence. To research what was done and why it was done at Gunston Hall at this time is difficult as Kimball left few records. His associate, Pedersen, made several inspection trips to the house to consult with Herbert Claiborne. All parties concerned had strong opinions about what should be retained and removed from the house. In some instances their opinions were supported by research or structural examination. However, in some significant examples, the strong sense of Palladian symmetry, favored by most restoration architects in the 1950's, led to certain decisions which resulted in old work being removed.

As early as 1946, the Board of Regents began to prepare for the eventual takeover of Gunston Hall after the death of Mr. Hertle. Mrs. Charles Andrews, then the First Regent, contacted Fiske Kimball of the Philadelphia Museum of Art as consultant for the project. His knowledge of colonial Virginia architecture and his reputation in the restoration field was widely known and respected. He initially resisted accepting another restoration because of his duties in Philadelphia, but through the persuasive talents of Mrs. Claiborne of the Virginia Society, he accepted the contract.[1]

Kimball made a cursory examination of the house and assigned his long-time associate, Erling Pedersen, of Philadelphia as his associate architect. He also decided that the best contractor for the project would be Herbert Claiborne of Richmond. These three men had worked closely on the earlier restoration of Stratford Hall, and Kimball wanted to use the same team at Gunston.[2]

While Mr. Hertle was alive, the team could do little. Kimball tried to set up a preliminary archaeological field project to determine structures and features in the garden and east of the mansion. Because of limited financial resources, however, this was deleted.[3] It was at this time that Kimball made his observations on the restoration procedure he was to follow:

> It is considered very unlikely that any extensive documentary researches would be necessary or fruitful in results for the restoration of Gunston. As the land on which it stands was owned in the same family both before and after its building, little light would be thrown by court records, except on file, and if so, could easily be transcribed. The family papers of George Mason, so far as preserved, were ably used and published in 1892 by Kate Rowland Mason (sic), and it is improbable that much more is to be unearthed from them. The designer of Gunston (or at least of its ornamental woodwork), William Buckland, has also been made the object of thorough documentary study, and - barring a lucky accidental find - we can expect to learn little more. I see no substantial advantage to be gained by employment of a historical research assistant, and no occasion for an appropriation for that purpose.[4]

In October, 1949, Mr. Hertle died, and his remains were taken to Chicago to be buried. In his will he left $5,000 to Gunston Hall to ease the transition of the estate from a private property to a public site.[5] Mrs. Herbert Claiborne, (elected in 1947 as First Regent), went to Richmond to work with the General Assembly for Gunston Hall. The Regents hired Gen. Latane Montague as resident director to supervise the estate. He and his family were provided quarters on the second floor of the house until a new director's residence could be constructed.[6] At the same time, preliminary work began in the mansion on the first floor with Herbert Claiborne and Pedersen's paint study of those rooms.[7] The Regents opened the house to the public on May 12, 1950.[8] It was a time of feverish activity; workmen on the first floor; the Montagues living upstairs; the clearing out of Hertle's modern outbuildings; planning and constructing a director's house; preliminary planning on the gardens; superficial archaeological diggings conducted in the area east of the mansion under Montague; and lobbying going on in Richmond to get the access roads at Gunston paved for the anticipated heavy use by the public.[9]

Several concerns dominated this early stage: determining the existence of 18th century dependencies, especially flanking ones, the need for a public reception building, and the form of heating for the mansion.[10] By 1951, the new residence for the Montague's was finished and occupied. This allowed the work in Gunston Hall to progress. The Hertle leanto was removed along with the modern plumbing on the second floor.[11]

By the end of 1949 Montague, with local workmen, had uncovered the remains of an early brick foundation northeast of the mansion that caused great interest. Kimball was convinced that they had found the kitchen mentioned in John Mason's recollections. He then proceeded to have the men dig on the northwest corner in the same mirrored location to find the balancing flanker. No valid evidence was uncovered proving the existence of this dependency. This did not stop the balanced Palladian tradition in Georgian design.[12]

Connected with this interest in flankers was the possible use of them. Kimball and Pedersen suggested modern uses, including the location of the new heating system for the mansion as well as public restrooms in one. The other could be a reception center for visitors. Throughout the restoration phase of the house, this was debated. Eventually, it was decided that the funds were not available to build either the reconstructions flanking Gunston or a new separate building.[13]

The NSCDA polled their membership to raise the funds to conduct the research and restoration work at Gunston with the understanding that the Board of Regents would not request additional moneys from the National Society and that the physical work on the mansion would be completed by 1952. Under these restrictions, the secondary projects were put on hold to concentrate on the historic house and gardens.[14]

The Garden restoration was conducted by the Garden Club of Virginia under the supervision of Alden Hopkins, the landscape architect for Colonial Williamsburg, in consultation with Kimball. This work progressed well and the gardens were formally dedicated in 1953.[15]

Throughout the physical examination of the house, several major questions were asked: was the back staircase original; what was the original wall treatment in the front passage; how were the second floor rooms arranged; what was the wall treatment in the Palladian Room; what was the mantel treatment in this room; how did the east porch look? Over the two-and-a-half years before the formal dedication in April 1952, the evidence on these issues would be sifted through, analyzed, and debated by all the parties concerned.

One of the major questions was the back staircase. Kimball early referred to it as the "ugly jut."[16] Its placement in the northeast chamber hampered the visual appearance and easy arrangement of this room. Mrs. Claiborne and her husband were strong advocates to remove it, but the initial examination of it by Pedersen and Claiborne gave clear evidence that the stairwell partitions were 18th century workmanship, although the stairs had been put in by Mr. Hertle. Even the

plaster soffit in the first floor entrance arch was considered 18th century.[17] After a more thorough examination could be made upon the departure of the Montagues and the removal of large portions of the plaster in this area, they found clear evidence that the back stairwell was an alteration. The west door from the chamber to the main passage had been moved a foot to the north to accommodate this new stair.[18] The Claibornes argued that this was clear evidence that it was later in date and should be removed, although they admitted that the construction methods were 18th century.[19] By 1951, Pedersen wrote to Kimball that he was ready to remove this "ugly jut" to keep peace in the project. He gives an incisive comment referring to the heavy lobbying done by all parties that resulted in his change of mind: "I agreed to go along as it might well have been this way in the beginning. Happily I had your own views in reply to my letter which came just before my last trip to Gunston Hall. When there are mutual decisions, everybody is so happy. Peace, it's wonderful...I am beginning to think it is a sign of weakness, age, futility or tempered wisdom. Alas, the iron hand in the velvet glove is getting rusty."[20] Kimball followed up this decision by his explanation to the Board of Regents: "It is thus obvious that the back-staircase represents a change made during the progress of the construction which, of course, lasted several years. It has seemed best to me, in this situation, to return to the original intention, and to remove the staircase jut, (the whole steps of which had been changed long alo), restoring the handsome square room'."[21] By September 1951, the last portion of the back stairwell had been removed.[22]

In line with the work on the back staircase was the question of the appearance of the front passage. When Kimball started, it was covered with plaster above the chairrail - work that was identified as 19th century. The dado section below the chairrail was pine sheathing that appeared to be 18th century. Based upon this dado and the finding of wooden blocks set into the brick bearing walls, Pedersen and Kimball declared that the front hall was originally panelled. At first it was thought to have been raised field panels, similar to those in the back hall.[23] However, a study of the framing under the cornice convinced the architects that the field was flat sheathing like that in the dado. This decision sparked another controversy. The Claibornes thought the front hall had raised paneling and tried to convince the architects. Working drawings are mentioned in the correspondence showing such a wall treatment, but in the end, Kimball and Pedersen held their ground and insisted on flat sheathing that would be painted.[24] They also insisted that the original framing for the door leading into the northeast chamber be retained in its present location and not be moved the foot south that the evidence found on the back staircase suggested. The Board and the Claibornes tried to accomplish this but finally yielded to the veto of Kimball, who wanted to retain as much original woodwork in the Northeast Chamber and the front passage as existed.[25]

As the architects moved into the second floor, they began to have trouble sifting through the varied periods of alteration on this floor. There were discussions of everything from four main chambers with a long passage to as many as nine chambers with the long gallery. Eventually

the architects decided on the present six-room layout; two on the river front and four on the land side, with the long gallery down the middle.[26] Since so little original woodwork had survived and so many changes had occurred on this floor, it was difficult to determine an accurate floorplan. There is evidence that the decisions were based as much on expediency as on facts. Pedersen refers to the complaint that the first layout of eight rooms as proposed by Kimball created rooms too small to furnish, and Pedersen complied by removing the intended partitions he was going to put in that would have divided the two south chambers in half. He himself admitted to Kimball that they were not sure about the appearance of these rooms.[27]

After the removal of the 19th century kitchen leanto, the east wall was studied for evidence of how the opening and porch might have looked in the 18th century. Kimball and Pedersen make references to wooden blocks set in the brick wall on either side of the door. Unfortunately, the references do not give enough specific information to suggest how they reached their decision on the overdoor design. Kimball referred to an eliptical-arch line over the door frame that he considered post-colonial in style. Eventually he decided on a flat frontispiece pedimented frame instead of a covered porch.[28]

The Palladian Room was the room where the major controversies occurred. The 1913 carved mantel and overmantel put in by Mr. Hertle was removed to determine the form of the colonial design, but little evidence was found. The opening still had a segmental brick arch. The original surround seemed to be dog-eared at the top with plinth blocks at the bottom, but no concrete information was found to give details, and nothing survived of the appearance of the overmantel.[29] Kimball came to the conclusion that there had been no overmantel since traces of the 18th century paint color were found on the pine-sheathed mantel breast which would have precluded an applied overmantel.[30] In 1949, a Mason descendent offered to the Board of Regents a marble mantel said by family tradition to have been in Gunston Hall. Kimball declared the mantelpiece to be 18th century, English, and that would be appropriate for the Palladian Room and was installed there in 1952.[31] Because of the earlier arguments against an overmantel, combined with the gift of the mantel, Kimball's argument for painting the chimney breast was strong, even over the objections of the Claibornes.[32] The use of paint overlapped another controversy in the room, however. The walls of the Palladian room had been bare pine boards since the Hertle restoration. It was now decided that they needed to be covered in an 18th-century fashion. The two possibilities were either to paint the entire room the same color or to use an attached covering. The most favored material was silk damask, and Mrs. Claiborne led the fight to use it.[33] Kimball was violently opposed to its use, saying that there was no clear evidence that a silk damask had been used originally. He insisted on paint, arguing that traces of the gray color were found on the pine boards.[34] From 1949 until early in 1952, the battle raged. Eventually a poll of the Regents declared overwhelmingly in favor for the use of silk.[35] Kimball actually resigned as architect during the height of the battle, only to be talked out of it by Mrs. Claiborne.[36] However, the Regents were steadfast on this issue, and Kimball eventually conceded. He was allowed to paint the west chimney wall, however, even though the pine boards around the carved semi-circular niches were devoid of paint traces.[37]

Many other architectural features were restored with little or no objection. Only three doors remained in the house that could be reused. The best example was the door between the Palladian and Chinese Rooms, with its carved egg-and-dart panels. Much of the flooring dating from the colonial period was reusable. The missing pine sheathing in the center passage was restored, and all the doors were given new carved frames, copied from the original one leading into the Palladian Room.[38] The chairrails and baseboards are largely modern copies of original examples in the back passage.

All the window sash, from basement to dormers, was replaced. This includes all sills (except on the small windows flanking the north and south doors, and the basement window under the south porch). The dormer woodwork is all restored over the original framing.[39] The modillions and fascia of the north cornice are old, but the crown and bed molding are restored. The entire cornice on the south elevation is restored.[40] The north and south porches are largely original, except for flooring and details replaced because of bad condition; i.e. the shafts, capitals, and bases on the Doric columns on the North porch are Kimball replacements. Certain other moldings that were not in good enough condition to be reused were also replaced.[41]

The brick walls were largely repointed because of the rotted condition of much of the 18th century mortar.[42] The southeast chimney stack had to be entirely rebuilt above the roof-line for safety reasons. All four of the stone chimney caps were copied and replaced.[43] The west bulkhead is entirely reconstructed, and is based on the one at Wilton in Richmond. The design of the semi-circular fantail transom over the land (north) front door is copied from the original one over the east door. The north front door is said to be a copy of the original that was still in place in 1949, with its vertical bead down the middle.[44]

Inside the house, the Chinese room mantel is a reconstruction designed by Kimball and adapted from the carvings and frets used throughout the room on the doors and windows. Most of the other woodwork survived. Two of the four unusual "fish-scale" consoles under each of the windows are copies. The closet doors are new, but the door from the room into the passage is an old one reused.[45]

The Chamber (or northeast room) had its back stairwell removed and its door into the side passage moved 13 inches east from its 18th century position.[46] The marble surround and simple architrave molding were replaced after the modern hearths were removed, and were enlarged to the 18th century size. The frieze panel with scrolls and mantel shelf are old. The overmantel is a reconstruction designed by Pedersen. The closet doors are new, as is the shelving. The transoms are old, as is most of the woodwork on this wall (except the boards under the overmantel). Enough of the original chairrail, baseboard, and panelled dado was intact to suggest accurate details in this room.[47]

The Little Parlour (Southeast room) was the least altered in the house. The marble surrounds with architrave molding and panel in the overmantel are the major replacements. All doors in this room, including those in the cupboards, are replacements.

All window shutters inside the house (excepting the two sets on the south windows in the center passage) are replacements.[48]

The Palladian Room had undergone some alteration in the 19th century. Hertle replaced most of the missing woodwork, such as the chairrail. Kimball had a new carved, panelled door made for the east entrance. Part of the carved work on the east door frame had to be replaced as did the missing rope molding around the west window frame. No significant changes were made in this room except for the paint color and the substitution of butt hinges for wrought-iron HL reproduction hinges on the main doors.[49]

The staircase was little changed. The original panelled spandrel was moved back out in line with the stair brackets. This required a new door and frame underneath. The balusters Hertle replaced in 1912-15 had to be recarved out of walnut since all of Hertle's paint was stripped off to reveal his pine copies. Kimball intended not to put a basement stair underneath since there was no 18th-century evidence for it.[50]

The second floor had little original woodwork. All the mantels were later and were removed. Simple architrave moldings were used as replacements, with exposed brick in the surround. The Center passage was opened from gable end to gable end. Except for the dormer beads, little original trim could be found. There is some evidence that a part of the cornice in the long gallery may be original. No doors or frames survived.[51] Some of the plaster from the 18t century was found, enough to let Claiborne think that some of these rooms may have been papered in the 18th century. However, these rooms were plastered and painted.[52]

The largest problem the architects ran into was the condition of the roof rafters. Over a long time, leaks around the dormers had created a weakened condition, causing the ends of the rafters and the wooden plates they rested on to rot out. This was discovered midway in the restoration and required considerable expense and time to correct. Kimball and Pedersen reinforced the ends of each rotted rafter with new 2 by 4's on either side for additional strength, and replaced most of the bad plates with new timbers.[53]

The first few months of 1952 were hectic ones in the mansion. Before April, everything had been accomplished in time for the formal dedication and opening. Mrs. Lammot du Pont Copeland, elected First Regent in 1951, wrote a memo to the Board highlighting the significant work conducted by Kimball and Pedersen with Claiborne, and explaining what had been done.[54]

G. SUMMARY OF ACTIVITIES SINCE 1952

Since the Kimball Restoration, much additional work has been accomplished at Gunston Hall. In 1954, the Regents erected a new administration building named after Mr. Hertle. In 1972, a new, larger, complex, attached to the Hertle Building, was begun. This addition, named after Ann Mason, now serves as the visitor's center, and also houses a shop, museum, meeting room, and offices.

Archaeology began seriously in 1953 under the supervision of James Knight of Colonial Williamsburg, who investigated the kitchen yard. In 1956 Knight dug the site of the school house west of Gunston Hall. Additional archaeology was done in 1973 by the Virginia Historic Landmarks Commission to further identify and date the kitchen site. Southside Associates conducted a comprehensive investigation of the property in 1977 to determine relevant future sites to dig after the important discovery of "Newtown" within a stones throw of Gunston Hall, had been made.

As a result of the archeology and research, several outbuildings were reconstructed. The school was rebuilt in 1962 under the direction of J. Everette Fauber, Jr., AIA, of Lynchburg, Virginia. The kitchen, with related dependencies and fences, was reconstructed between 1976-77 by Milton Grigg, AIA, of Charlottesville, Virginia. This project also included the dairy, smokehouse, well, laundry, and privy.

Research on Gunston Hall has never stopped. Fauber conducted a new investigation of the authenticity of the flat wainscoting in the front passage in 1961, but came up with little information to contradict the results of Kimball and Pedersen. The Board of Regents had a new basement stair installed under the main staircase in 1953. The most recent changes in Gunston Hall have been the installation of a new climate-controlled heating and air conditioning system in 1976, followed shortly by a Halon fire suppression system throughout the house.

A new paint analysis study was conducted by Frank Welsh in 1977 to determine the accuracy of the room colors. Several of the rooms were repainted in the past few years according to his study.

Additional work has also been done on the grounds since the Kimball restoration. The foundation plantings around Gunston Hall were removed in 1974 to be consistent with colonial gardening practices. Hertle's circular drive was removed in 1976, and replaced by a straight road with a turnaround in front of the house.

Prepared by: Bennie Brown, Jr.
Librarian-Archivist
Gunston Hall
October 1982

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Gunston Hall is a major example of Georgian architecture in America. The story-and-a-half mansion is built of brick laid in Flemish bond, with stone quoins. The porches that center the north and south elevations are important and unique features of the exterior design. Gunston Hall is perhaps best known for its series of extremely important rooms, executed with some of the finest examples of carving extant from America's colonial period.

2. Condition of fabric: The mansion retains most of its 18th century material. The various modifications that occurred during the 19th century were for the most part removed during the 20th century restoration. Formal restoration of the house to serve in its present capacity as a house museum was done from 1949 to 1952. All the window sash, frames and sills, most of the doors, about half the flooring, and a good part of the exterior wood trim is restored. The brickwork and stonework is largely original, but has been repointed. The stone caps for the chimneys are modern replacements copying the original shape, and the southeast chimney stack has been completely rebuilt.

B. Description of Exterior:

1. Over-all dimensions: The mansion is a rectangle of 40 feet 11-1/2 inches by 60 feet 10 inches, exterior foundation measurements. From grade to ridge of the roof, the house is 33'-1" high.

2. Foundations: The foundations are brick laid in Flemish bond and are about two-and-a-half feet thick. The window openings are trimed in the standard way with headers and closers, and there is a flat gauged brick arch above that almost reaches to the simple beveled watertable. There are quoins of Aquia sandstone at each corner.

3. Walls: The walls are laid in Flemish bond with bevel-edged Aquia sandstone quoins at each corner. The walls are about two feet think at this level. The window openings do not have rubbed surrounds; instead the brick is laid with the closers butting next to the wooden frame, unusual for the period. The windows are topped with flat arches of finely rubbed gauged brick. In the gables the window surrounds use a combination of the traditional header-closer-strecher arrangement and the unusual first floor window treatment next to their wooden frames. In the attic level are two circular windows with gauged brick surrounds.

4. Structural system, framing: Gunston Hall has solid brick walls including all but one interior bearing wall, which is a stud framed wall. There are brick gables at each end of the roof. The roof covers both the second floor and an attic. At the eaves level there is a pronounced kick to the roof.

5. Porches, stoops, balconies, bulkheads: There are two 18th-century porches, one 20th century recreation, and a new colonial-styled bulkhead.

The land front porch (north) makes use of Palladian motifs with an arched central section flanked on each side by flat sections. It is covered by a low pitched pedimented roof. The porch has an Aquia sandstone platform with steps. There are four Tuscan-styled columns on the front, which are mirrored by four Tuscan-styled pilasters against the wall. These pilaster are 1950's copies of the originals. Between the columns and pilasters are simple balustrades with square set vertical rails. These are no older than the 18th century. The portion of the brick wall covered by the porch is stuccoed over and painted the same color as the

woodwork of the house; cream-white. There is a Doric entablature of triglyphs and metopes, mixed with an Ionic cornice using dentils. At the peak of the central arch is a keystone.

The river front porch (south) is unusual in being semi-octagonal with pointed arches in the Gothic manner. There is a brick foundation, largely rebuilt in the 1950's, with two arched openings next to the sandstone steps, and no foundation on the last section of the porch that adjoins the house. The floor is replaced pine boards. The superstructure is partly restored, but using many original elements. The central opening is a semicircular arch with a crudely executed keystone. This arch extends into the classical entablature that extends around the porch in the same style as that on the North porch. The angled corners of the porch have beveled Tuscan-styled pilasters that frame each of the five openings. The two openings on each side of the central semi-circular arched opening have pointed ogee arches. The south porch has the same style balustrade and rails that are found on the North porch. The porch roof comes to a point from the five sides.

The east porch is part of the 1950's restoration, and is conjectural. The door is similar to the north door, with a semi-circular fantail transom. All other trim and the pilastered, classical frontispiece frame were designed by Fiske Kimball, and adapted from the details from the north front porch. The brick stoop has one set of brick steps that descend only from the north side. Under the stoop is a small entrance to the basement.

The west side has a bulkhead copied from the old one at Wilton in Richmond. It is a brick structure with a pedimented gabled roof. Beneath this covering, a segmentally arched batten door leads into the basement.

6. Chimneys: There are four tall chimney stacks on the house, two at each end. They are rectangular in section, and are laid in Flemish bond. Each is capped with a molded sandstone cap, which are copies of the originals, made in 1950. The entire southeast chimney was rebuilt at this time.

7. Openings:

   a. Doorways and doors: The east and north doorways are similar, having fantail transoms. The door on the north entrance is a reproduction, adapted from the original one on the east. The designs are from the Gothic designs found in Batty Langley's pattern books. The frame of the south front door has a simple architrave surround without transom. This door opens in the standard 18th-century way, being flush with the outside wall of the house; unlike the other two doors, which are recessed into the wall of the house, a practice found more in London than in the colonies. None of these doors is original, but all are copied from original examples. The east door has a standard six-paneled design. The other two are also six-paneled, but have the addition of a central vertical bead. The sills on the east and south doors are new. The sill on the north door is old, but 19th century in date.

b. Windows and shutters: The only original window trim on the mansion are the simple architraves around the four small windows flanking both the north and south doors, along with their molded sills. The basement window under the south porch is also original-with a recessed, simple architrave frame, molded sill, and 18th-century iron bars set vertically into the sill. All other windows are part of the modern restoration. The basement window fenestration varies between the two fronts. The north windows are about half the height of those on the south, and are rectangular in shape, while the south windows are almost square in form, with six-pane sash instead of the three-pane sash on the north side. All the sills are simple squared blocks.

The first floor double-hung sash has nine-over-nine lights with thick muntins. The architraves are restored. These sills are similar to the ones on the basement windows. There are four large windows on each of the north and south facades, with a pair of smaller windows flanking the main doors.

The east and west facades each have three windows in their gables to light the second floor. These windows have architrave and sill treatment similar to those on the first floor. Their lights are six-over-six. The attic has a pair of circular windows, one at each end, with new sash divided into nine lights. The wooden surround is old.

The north and south facades have five dormer windows each. None of the window trim, architraves, sash, sills, or dormer cheeks are old, but all are adapted from colonial types. The dormers have six-over-six lights.

8. Roof:

a. Shape, covering: The roof is a gable form with a pronounced kick to the eaves. The roof also has overhangs on the ends, instead of the traditional Virginia practice of simple end boards finishing off the gable ends. The roof is covered with slate put on in 1932.

b. Cornice, eaves: The crown and bed molds of the north cornice are old, but the soffit and many of the modillions are replacements. All the cornice on the south has been restored. The cornice returns around the ends of the facades onto the end elevations are more in keeping with Philadelphia practice than Virginia custom. The eaves have deep set coves of wood following the line of the roof angles. These are original.

c. Dormers, cupolas, towers: There are five dormers on each of the main elevations. The framing of them is largely original, but all surface woodwork is part of the 1950's restoration. They have gabled roofs with pediments. The cheeks have random width boards with beaded edges and follow the contour of the roof line.

There was a two storied cupola, or tower, on the roof in the 19th century. It had been added after the Civil War, and was removed in the 1912-15 renovation.

C. Description of Interior:

1. Floor plans:

a. Basement: The basement plan is a double-pile type with a central passage running north and south. This passage once had a vault room against the north end. Remnants of this vault can still be seen. There are two rooms of unequal size on the east side. The two rooms on the west side are more equal in size.

b. First floor: The first floor has the same plan as the basement, with the addition of a narrow side-passage on the east side between the two rooms on this side of the center passage. The north wall of the side passage is not reflected in the basement plan, and is a stud-lath wall instead of the thick brick bearing walls elsewhere in the house. All fireplaces are against the end walls, and are centered in the rooms, with either a pair of closets or cupboards flanking them.

c. Second floor: The second floor has a different arrangement of rooms. There is a long narrow central gallery through the middle, running from east to west. On the south side there are two large chambers of equal size flanking the stairhall. The north side has four rooms of different sizes. Significant restoration had been conducted on this floor in the 1950's. Because of the 19th and early 20th-century modifications that took place, the exact 18th century room arrangement can not be determined.

2. Stairways: The main staircase is located in the north end of the center passage, and starts against the east wall. It has one landing against the north wall and returns against the west wall to the second floor. There are two bold, carved and fluted walnut balusters to each step. The bottom step is part of the 1921 work, and is done in the colonial style. Also part of this work is the first portion of the hand rail, from the first step to the landing, which was copied from the original sections. Except for the Hertle restorations in mahogany, the wood used is walnut. The stair has nineteen carved, scrolled brackets, with applied carved rosettes put on in 1981. There are only about three 18th-century balusters on the stair. All the fluted newels at the stair turnings are original except for the one on the bottom step. Underneath each 18th-century newel is a carved design. About half of the post-colonial balusters were made about 1870, and the remainder were restored in the 1950's.

3. Flooring: All flooring in Gunston Hall is of yellow pine, with white pine replacements put in throughout the late 19th and early 20th century. Over half of the flooring is 18th century, mostly of plain nailed boards with wide joints. Many of the original floor boards were primed with a dark red-brown color on their undersides. The original flooring in the Palladian room was joined together by dowels instead of nails. Those portions of the house requiring entire sections of new flooring in the 1950's, such as the side passage on the first floor and the Governess' room on the second floor, were replaced with tongue and grooved boards. Patch boards can be identified in most rooms of the house.

4. Wall and ceiling finish: The first floor has plaster ceilings and a mixture of wall treatments. The northeast, southeast, and northwest rooms have plaster above the chair rail to the ceiling with wainscoted dado (in the northwest room) and paneled dados (in the northeast and southeast rooms). The stairwell is also plastered above the chair rail with flat wainscoted boards in the dado. The north end of the center passage is covered from baseboard to cornice with raised field paneling. The north end (like the southwest room) is covered with flat wainscoting. In the southwest room (Palladian room) the walls are covered with a reproduction of an 18th-century styled red silk damask. It is known that the walls in this room were originally intended to be covered and not left bare or painted. The dado boards in the north end of the center passage are 18th century, but the portions above the chairrail are part of the 1950's restoration. At present, this modern wainscoting is painted a light cream-yellow color with dark brown baseboards, based on extant samples found in a recent paint analysis on the original 18th century trim in this part of the house. There may originally have been wallpaper in this area. All the fireplace walls in the first floor rooms have their original 18th century pine board flat walls.

   All the rooms and gallery on the second floor are covered with plaster over lath from baseboard to ceiling. Some of the plaster is original.

5. Openings:

   a. Doorways: There are only three original doors in the house. The most elaborate one is the door between the Palladian and Chinese rooms, which has carved egg-and-dart decoration on the panels. The plain six-paneled door from the Chinese room to the center passage, and the door across the passage into the Chamber are also old. All main first floor doors are walnut. The basement stair, all cupboards and closets, and all second floor doors, are pine, painted. The second floor and basement stair doors have four panels while all first floor main doors are six paneled. The exterior doors on the land and river fronts have vertical beads down the center to create the impression of double doors, and they are painted a dark green on the outside.

The door frames are varied. The center passage north door has a circular transom with a keystone at the top. The keystone was put on in 1981. The architrave is a simple ogee mold with fillet, copied from the original example on the side passage door. The south door is original, with the same molding without a transom, as is the case with the door under the stair leading into the Little Parlour. The door into the Palladian Room is original, with a carved waterleaf motif on the ogee molding. The other three door frames in the front passage are modern copies of the one into the Palladian Room. All door frames have large plinth blocks at their bases.

The two door frames in the Palladian Room are elaborate classical frontispieces with fluted Doric pilasters and full entablatures with broken pediments centered over the doors. Both of these frames are original with little restoration. The dentils on the door frame leading into the Chinese (northeast) room are replaced, and both the fret carving over the east door and the north pilaster cap are replaced. There is evidence that these frames originally had a set of three small carved rosettes on the band of their pilaster caps, as well as ornamental floral carvings in each of the plain frieze panels over the pilasters. These details would have made the door frames similar to the window frames in this room. The two door architraves are almost identical with a rope bead, cavetto, quarter-round, carved egg-and-dart, and fillet. The only differences are the two vertical rails on the east door frame... These do not have the cavetto member found on the other door. The paint color is a pale gray throughout the room.

The door frames in the Chinese Room are distinguished by their use of Chinese inspired decoration. The architraves are uncarved bold bolection moldings with heavy plinth blocks, all of which are original on all four doors. Above the doors are unusual ornaments combining both Chinese and Gothic details. There is a center projecting scroll console with fish-scale detail, which is reflected in profile at each end. Along this frieze band as a Gothic elongated quatrefoil fret. Above this is a scalloped chinoiserie cornice. All this work appears original. The present color is green, although the 18th-century color is known to have been yellow.

The door frames in the Chamber have simple beads, quarter rounds, and fillets that are original. There are no plinth blocks. The two closet doors have fantail transoms with pierced, Gothic-styled decoration, with ogee molded architraves and keystones. This work is mostly 18th century, though part of the architrave on the north door was replaced in the 19th century. The woodwork in this room is presently painted pink, though it is know that it was painted dark brown in the 18th century.

In the Little Parlour, the architraves are similar in shape to those in the Chamber, but have impressive overdoors which have pulvinated, ogee molded friezes with cornice caps above. All members here are original. The door frames of the closets are arched and largely original. The cupboard on the south side has had its center chairrail bar and baseboard replaced in the early 20th century, but these were copied from the original on the north side. Both door frames have bold keystones in S-console shapes. This room is painted dark brown.

The frames in the side passage are traditional three-banded architraves, parts of which are original. These are painted dark brown.

The second floor frames have all been restored and are similar to the door frames in the side passage.

b. Windows: The windows in the Palladian Room have elaborate tabernacle frames that use the same motifs found around the doors, with the exception of the pediments. These frames are missing most of their dentils, but have unusual carved floral decoration on the frieze panels above the pilasters. The frets over the windows are a cross-hatch weave, different from the doors. There are fancy rope moldings with rosettes at the recessed openings of the windows. The rope around the west window is a modern copy of the original east one. Unlike all the other windows on the first floor, the windows in this room do not have window seats. The shutters are 20th-century replacements, adapted from the panel designs in the room and are single sections with egg-and-dart carving. None of the frames, sill, or sash are original.

The windows in the Chinese room are modifications of the door frame designs in the same room, with bold bolection frames and elaborate overwindow decoration. They have unusual C-scroll brackets under the architraves, with the same type of fish-scale carvings that the doors have. The two innermost brackets of the four are original. The reversed C-scrolled, carved console brackets over the windows are all original, and are also done in a manner similar to those over the doors, except that they have diagonal cross-hatching instead of fish-scales. Between the consoles are sawn frets of interlocking circles. These are mostly intact and original. These windows also use the same scalloped design in their cornices as is found over the doors. The shutters are 20th-century replacements, with simple, uncarved panels.

The center passage has two small windows flanking the doors at each end of the house. The window seats are all original, with the two north windows having simple ogee scrolled brackets, two under each window seat. All the architraves are original. Only the shutters in the south windows are original.

The Chamber windows have simple, original architraves similar to the door architraves. They have their original walnut window seats, but as these were badly damaged in the later 19th-century, they were covered with new pine boards after 1870. The window shutters are all new and divided in the middle.

The Little Parlour windows have architeraves similar to those in the Chamber, with original frames and window seats. The shutters were done in the same manner as in the Chamber and are new.

6. Decorative features and trim:

a. Palladian Room: The Palladian Room has the most elaborate trim in the house. The cornice is largely original with carved decoration in the crown and bed molds and Wall-of-Troy dentils. The soffit has console-shaped modillions and carved applied rosettes set between the modillions. Except for the crown molding, which is 19th century in style, although possibly adapting the original 18th-century form, the cornice is 18th century.

The chairrail is original on the west and south walls. The rails on the north and east walls were put up in the 1912 renovation and copied from the originals. The chairrails are carved with Greek fret key and egg-and-dart among its designs.

The baseboard is original and has elaborate carved leaf decoration.

The cupboards that flank the fireplace are original with semi-circular backs and three shaped shelves. The architrave surround is a carved ogee molded design similar to the pattern around the door architrave from the Passage into the Palladian Room. There is an elaborate S-scroll console keystone, similar to the design of the stair brackets. Flanking these niches are Doric pilasters like those beside the doors, using the dados as pedestals. The only replaced material are the paired doors in the lower sections, which were put in early in this century. There is evidence that the upper sections originally had double-hung paneled doors. The pilasters are done in an unusual manner, with full entablatures like those over the doors.

The mantel wall projects into the room and was altered in the 19th century. A late 18th-century marble mantel with a Mason family history now surrounds the firebox. The form of this mantel is French, with classical caryatids on either side, supporting the shelf. The overmantel is plain and there are rope moldings at the corners which are old. The small portions of chairrails and baseboards around this chimney breast are modern replacements.

b. Chinese Room: The Chinese Room uses less elaborate forms in its trim. The cornice has ogee-shaped modillions, and all portions seem original. The chairrail, also old, has moldings but no decoration. Most of the trim is 18th century. The chimney brea done in the same manner as that in the Palladian Room. The mantel is a reproduction from the 1950's, using molding derived from the original designs in the room. The overmantel is plain, and the chairrails and baseboard sections that return around this chimney breast are new.

c. Center Passage: The Center Passage is divided into two sections. The front (north) half has a traditional cornice with a Wall-of-Troy dentil band, which is part of the 1950 restoration. The motif was copied from the original portion across the top of the double arches. It seems that the crown mold of this north-passage cornice is a replacement of undetermined date. The chairrails and baseboards in this section are 20th-century replacements, copied from original sections in the south half of the passage. The division between the two parts is an unusual design of fluted Doric pilasters on pedestals at dado level, supporting double eliptical arches, with the center portion having a carved hanging pinecone. In the spandrels of the arches are carved C-scroll designs in the French fashion. Three of the four survive with little alteration. The only known replacements on the pilasters is the cap on the east pilaster. This was replaced in the 1950 period, and was copied from the west original.

The south section of the Center Passage has simpler trim. The baseboards and chairrails are similar to those in the front half. Only a small portion of them is original, however, mainly that section between the door to the Palladian Room and the double arches. The dado and upper sections of the wall are covered in raised paneling, most of which is original. The large panel between the Palladian Room door and the arches is a 1950 replacement. The spandrel under the staircase is 18th century, but the baseboard and door frame date from the restoration.

d. Chamber: The Chamber trim is simple in form. The cornice is largely 18th-century work with some patching in the southwest corner, where the back staircase sections had been refitted in the 1950's. All the dado, chairrail, and baseboard on the south wall is new. The chimney breast protrudes like those in the other rooms. The marble surround with quarter round molding is new. The paneled frieze section with scrolled decorations on each end and cornice shelf are original. The overmantel is new, as is the wainscoted backing, the design of which is based on the original wainscoted fields in the other rooms.

e. Little Parlour: The Little Parlour is the least altered room in the house. The cornice has bold, large-scale moldings with dentils. The chairrail, dado, and baseboards are original throughout. The chimney breast, which protrudes in the same fashion as the others, has its original mantel, shelf, and overmantel. The marble surround with quarter round molding is new, but it copies 18th-century forms. The overmantel projects from the wainscoted backing and is topped with a broken pediment.

f. Second Floor: The second floor rooms have no signficant trim other than the details mentioned earlier. The mantels in the two east rooms are 1950's replacements and have very simple quarter-round moldings and exposed brick facings. The mantel in the northwest room is 18th century but not original to the house. The southwest room has a late 19th to early 20th-century mantel done in the Colonial Revival style. Its mantel shelf was put in during the 1950's. All the fireplaces on the second floor have brick hearths laid in the 1950's. The only noticable trim on the second floor is the simple cornice in the center passage. It may be early 19th century in date. The triple arches have keystones facing the stair, but do not have them on the side facing the long gallery. All the trim of the arches is original.

7. Hardware: No original 18th-century hardware has survived in the house. The brass box locks used on the doors of the Chinese Room closets are 18th century, however. All doors use reproduction iron H-L hinges with brass box locks.

8. Mechanical equipment: The present heating and air-conditioning system was put in about 1975, and was the most up-to-date climate control system then available. Most of the first-floor system is hidden in the flues of the chimneys. On the second floor, the registers are in the ceiling of each end of the long gallery or in the walls of the rooms.

Lighting: The major form of lighting is indirect. Low-voltage, artificial candles are also used in many of the rooms.

Plumbing: The only plumbing in the house is in the basement and consists of a bathroom and work sink.

Prepared by: Bennie Brown, Jr.
Librarian-Archivist
Gunston Hall
October 1982

FOOTNOTES

A. The Pre-Gunston Hall Period, 1650-1750

1. Moxham, Robert M., The Colonial Plantations of George Mason, North Springfield, Virginia, Colonial Press, 1975, p. 3.
2. Ibid.
3. Ibid, p. 6.
4. Ibid, p. 8.
5. Copeland, Pamela C. and Richard K. MacMaster, The Five George Masons: Patriots and Planters of Virginia and Maryland, Charlottesville, The University Press of Virginia, 1975, p. 47.
6. Ibid, p. 73-74.
7. Moxham, op. cit., p. 10.
8. Copeland and MacMaster, op. cit., p. 107.
9. Rowland, Kate Mason, The Life and Correspondence of George Mason, New York, G. P. Putnam's Sons, 1892, vol. I, p. 111.
10. Moxham, op. cit., p. 20.
11. Muzzrole, Richard J., Archeological Investigations of Newtown Plantation House, 1976, unpublished typescript, p. 56.
12. Ibid.
13. Mason, George, The Papers of George Mason, ed. by Robert A. Rutland, Chapel Hill, University of North Carolina Press, 1970, vol. I, p. 33.
14. Moxham, op. cit., p. 10.

B. The George Mason Period, 1746-1792

1. Mason Family Bible, notations, p. 1.
2. Mason, John, Recollections, typescript in Gunston Hall Archives, p. 1.
3. Ibid.
4. Fairfax County Courth Order Book, 1754-65, pt. 2, p. 495.
5. Berne, Rosamond R. and John A. Scarff, William Buckland, 1734-1774, Architect of Virginia and Maryland, Board of Regents, Gunston Hall and Hammond-Harwood House Association, 1970 (rept. of 1958 ed.), p. 47.

6. The Alexandria Herald, May 4, 1818, p. 3, Col. 1.

7. Pohick Church, Minutes of the Vestry, Truro Parish, Virginia, 1732-1785, Lorton, Virginia, Pohick Church, 1974, pp. 133-135.

8. The Alexandria Herald, op. cit.

9. Beirne and Scarff, op. cit., p. 37.

10. Plaskett, Susan Annie, Memoirs of a Plain Family, 1836-1936, Washington, D.C., The Franklin Press, 1936, pp. 15-16.

11. Copeland, Pamela C. and Richard K. MacMaster, The Five George Masons: Patriots and Planters of Virginia and Maryland, Charlottesville, The University Press of Virginia, 1975, p. 97.

12. Mason, George, Letter to Alexander Henderson, July 18, 1736, Gunston Hall Archives.

13. Beirne and Scarff op. cit., p. 37.

14. Ibid., p. 40.

15. Buckland, William, Indenture of Service, August 4, 1755, Gunston Hall Archives.

16. Buckland, William, Indenture of Apprenticeship, April 5, 1748, Gunston Hall Archives.

17. Buckland, Indenture of Service, op. cit.

18. Mason Family Bible, op. cit.

19. Kimball, Fiske, Papers, Letter to Mrs. Bradley, October 1951, Regents Minutes, Gunston Hall Archives.

20. Gauber, J. Everett, Report, Research and Exploratory Work, Gunston Hall Mansion, April 18-20, 1961, unpublished typescript, p. 3.

21 Morrison, Hugh, Early American Architecture, New York, Oxford University Press, 1952, p. 391.

22. Mason, John, op. cit., p. 1-3.

23. Mason, George, Papers of George Mason, ed. by Robert A. Rutland, Chapel Hill, The University of North Carolina Press, 1970, vol. 3, p. 893.

24. U.S. Bureau of the Census, Heads of Families at the First Census of the United States taken in the Year 1790; ------ Virginia. Baltimore, Geneological Pub. Co., 1966, p. 85.

25. Mason, George, Papers, op. cit., vol. III, pp. 1144-1145.

26. Mason, John, op. cit., p. 3.

27. Ibid.

28 Ibid., p. 5.

29. Ibid., p. 1-2.

30. Ibid, p. 1.

31. Mason, George, Papers, op. cit., vol. 3, pp. 1144-1145.

32. Watkins, C. Malcolm, The Cultural History of Marlborough, Virginia, Washington, Smithsonian Institution Press, 1968, p. 62.

C. The Later Mason Ownership, 1792-1866

1. Mason, George, The Papers of George Mason, ed. by Robert A. Rutland, Chapel Hill, The University of North Carolina Press, 1970, vol. I, p. 149.

2. Fairfax County, Will Book G #1, p. 258, "Will of George Mason, V."

3. Ibid.

4. Copeland, Pamela C. and Richard K. MacMaster, The Five George Masons: Patriots and Planters in Virginia and Maryland, Charlottesville, The University Press of Virginia, 1975, p. 239.

5. Alexandria Gazette, November 7, 1818.

6. Daily National Intelligencer; July 18, 1825, National Intelligencer, October 23, 1833; Daily National Intelligencer, July 3, 1835.

7. Outlaw, Alain, C., Archaeological Excavations at Gunston Hall, unpublished typescript, p. 4.

8. Moxham, Robert, The Colonial Plantations of George Mason, North Springfield, Virginia, Colonial Press, 1975, p. 11.

9. Copeland and MacMaster, op. cit., p. 241.

10. National Intelligencer, January 18, 1853.

11. Rowland, Kate Mason, The Life of George Mason, New York, G. P. Putnam's Sons, 1892, vol. I, p. 117.

12. "Gunston Hall," The Sun, Baltimore, ca. 1890.

13. Cooke, John Esten, "Historic Houses of America, Gunston Hall," Appleton's Journal, April 4, 1874, vol. II, no. 163, p. 419.

14. Abstract of Title, Hertle papers.

D. 1866 to 1912

1. Abstract of Title, Hertle Papers.
2. "Freeman Recollections," Hertle Recollections, 1931-2, unpublished manuscript.
3. Ibid.
4. Abstract of Title, Hertle Papers.
5. Letter from Daniels to S. R. Donahoe, October 24, 1907, Fairfax Herald.
6. Ibid; "haislip Interview," Hertle Recollections, 1934-41, unpublished manuscript.
7. Deed for Gunston School (copy), Hertle Papers.
8. Daniels' Letter to Donohoe, op. cit.
9. Daniels' Diary, July 14, 1875.
10. "Gunston Hall," The Sun, Baltimore, ca. 1890.
11. Daniels' Letter to Donohoe, op. cit.
12. Cook, John E. "Historic Houses of America, Gunston Hall," Appleton Journal, April 4, 1874, vol. II, no. 263.
13. Rowland, Kate Mason, The Life of George Mason, New York, G. P. Putnam's Sons, 1892, vol. I, p. 109.
14. Letter from Hariette Kester to her mother, December 13, 1890.
15. Bergren, Cleone Daniels, "Francis Daniels Ayeres," 1864-1948, unpublished typescript.
16. Letter from Hariette Kester, op. cit.
17. Ibid.
18. Abstract of Title, Hertle Papers.
19. Cook, op. cit., p. 418.
20. Rowland, op. cit., p. 106.
21. Abstract of Title, Hertle Papers.
22. Daniels' Letter to Donohoe, op. cit.
23. "Freeman Recollections," op. cit.

24. Ibid.

25. Abstract of Title, Hertle Papers.

26. Gunston Hall, Benvenue House, Glenwood, ca. 1905, Sales Brochure, p. 3.

27. Abstract of Title, Hertle Papers.

28. Daniels' Letter to niece (Mrs. Perkins), November 5, 1910.

29. Ibid.

30. Abstract of Title, Hertle Papers.

E. Louis Hertle, 1912-1949

1. Abstract of Title, Hertle Papers.

2. Hertle, Louis, Recollections, 1913-20.

3. Ibid, 1913.

4. Ibid, 1913-20.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

10. Ibid.

11. Ibid.

12. Ibid, 1927.

13. Ibid, 1922.

14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid.

18. Ibid.

19. Hertle, Louis, Diary.

20. Goodwin, William O. R., Letter to Louis Hertle, March 5, 1931.

21. Deed of Gift, Virginia, General Assembly, 1932.

F. The Kimball Restoration

1. Director's Monthly Reports, October 1946, Tompkins.

2. Kimball Papers, Letter to Mrs. Charles Andrews, October 22, 1946.

3. op. cit., Letter to Robert Garbee, May 7, 1949.

4. op. cit., Preliminary Ideas of the Restoration of Gunston Hall, October 22, 1946.

5. Hertle, Louis, Will.

6. Claiborne, Mrs. Herbert, Letter to Kimball, November 11, 1949, Mansion Restoration Files.

7. Pedersen, Erling, Letter to Mrs. Thomas D. Thacher, December 19, 1949, Mansion Restoration Files.

8. Director's Monthly Reports, May, 1950, Montague.

9. Kimball Papers, Letter from Pedersen, February 3, 1950.

10. Director's Monthly Reports, January 1950, Montague.

11. Director's Monthly Reports, September 1951, Montague.

12. Kimball Papers, Letter to Mrs. Thomas Thacher, September 21, 1949.

13. Letter from Mrs. Bradley to Pedersen, October 31, 1950, Mansion Restoration Files.

14. Kimball Papers, Letter from Mrs. Claiborne, (N.D., 1949).

15. op. cit., Letter from Mrs. Claiborne to Mrs. Thacher, (N.D. 1949).

16. op. cit., Report to Mrs. Bradley as quoted in Regents' Minutes, October 1951.

17. op. cit., Historic Problems in the Interior of Gunston Hall, April 3, 1951.

18. op. cit., Letter from Pedersen, August 1, 1951.

19. op. cit., Letter from Claiborne to Pedersen, February 20, 1950.

20. op. cit., Letter from Pedersen, August 24, 1951.

21. op. cit., Report to Mrs. Bradley as quoted in Regents' Minutes, October 1951.

22. Director's Monthly Reports, September 1951, Montague.

23. Kimball Papers, Memo from Pedersen, February 3, 1950.

24. op. cit., Letter from Mrs. Claiborne, September 18, 1951.

25. op. cit., Letter to Mrs. Sherrerd, November 9, 1951.

26. op. cit., Pedersen memo, March 22-23, 1951.

27. op. cit., Letter from Pedersen, April 26, 1951.

28. op. cit., Letter to Mrs. Sherrerd, November 26, 1951.

29. op. cit., Pedersen Memo, February 3, 1950.

30. op. cit., Historical Problems from Regents' Minutes, April 3, 1951.

31. Letter from Oliver Robbins to Secretary, Board of Regents, August 20, 1950, Mansion Restoration Files.

32. Letter from Claiborne to J. Everette Fauber, October 23, 1953, Mansion Restoration Files.

33. Kimball Papers, Letter from Mrs. Claiborne, May 13, 1950.

34. op. cit., Letter from Claiborne, May 11, 1950.

35. op. cit., Letter from Mrs. Copeland, September 28, 1951.

36. op. cit., Letter to Mrs. Claiborne, May 19, 1950.

37. op. cit., Letter to Claiborne, June 4, 1951.

38. Director's Monthly Reports, March 1952, Montague.

39. op. cit., June 1951.

40. op. cit., May 1951.

41. op. cit., February 1951; October 1951; March 1952.

42. Letter from Mrs. Claiborne to Mrs. Copeland, April 4, 1952.

43. Director's Monthly Reports, October 1951; December 1951.

44. Kimball Papers, Letter from Pedersen, February 3, 1950.

45. op. cit., Memo from Pedersen, February 3, 1950.

46. This fact was uncovered this summer by Charles Phillips and Paul Buchanan while investigating the northeast chamber.

47. Kimball Papers, Memo from Pedersen, February 3, 1950.

48. Ibid.

49. op. cit., Letter from Pedersen to Claiborne, November 2, 1951.

50. op. cit., Memo of Field Research by Pedersen, March 9, 1951.

51. op. cit., Memo from Pedersen, February 3, 1950.

52. Claiborne, Herbert A., Some Colonial Virginia Paint Colors, Walpole Society, ca. 1952, p. 11.

53. Letter from Claiborne to Pedersen, August 21, 1951.

54. Mansion Restoration Files, Memo from Mrs. Copeland to the Board of Regents, February 18, 1952.

BIBLIOGRAPHY

Alexandria Gazette, Nov. 7, 1818

Alexandria Herald, May 4, 1818

Beirne, Rosamond R. and John Scarff, William Buckland, 1734-1774, Architect of Virginia and Maryland, Gunston Hall & Hammond-Harwood House, 1974 (rept. of 1958 ed.)

Bergren, Cleone Daniels, Frances Daniels Ayres 1864-1948, Mms. account typed in 1950.

Buckland, William, Indentures, 1747 and 1755, Gunston Hall Archives

Claiborne, Herbert A., Some Colonial Virginia Paint Colors, Walpole Society, (N.P.), ca. 1950.

Cooke, John E.,"Historic Houses of America, Gunston Hall", Appleton's Journal, April 4, 1874, Vol. 11, no. 263, pp. 417-420.

Copeland, Pamela C. and Richard K. McMaster, The Five George Masons; Planters and Patriots of Virginia and Maryland, Charlottesville, Univ. Press of Va., 1975.

Daily National Intelligencer, Washington, July 18, 1825, Oct. 23, 1833, July 3, 1835, Jan. 18, 1853.

Daniels, Edward, Diaries, Papers, and writings., Mms., ca. 1850's - 1900's, Wisconsin Historical Society, (Microfilm in Gunston Hall Archives)

Daniels, Edward, Col., Letter to S. R. Donohoe, Oct. 24, 1907 (As published in Fairfax Herald).

Daniels, Edward, Col., Papers, Letter to niece (Mrs. Perkins), Nov., 5, 1910.

Fairfax County Records, Wills and Deed Books, Mms., ca. 1742-1800's, (Photostat copies of wills of George Mason, IV, and George Mason, V).

Fauber, J. Everett, "Report Research and Exploratory Work, Gunston Hall Mansion, April, 1961," Unpublished Research Report.

Gunston Hall Archives, Directors Monthly Reports, 1946-53

Gunston Hall Archives, Mansion Restoration Files, 1946-52, Mms. letters and correspondence.

Gunston Hall, Benvenue House, Glenwood, (N.P.), (N.D., ca. 1905) (N.B.- sales brochure on Gunston Hall after death of Joseph Specht).

Hertle, Louis, Papers, 1912-1949.

Hertle, Louis, Recollections, Mms. ca. 1934, Gunston Hall Archives.

Kester, Vaughan and Paul, Papers and Letters, Mms., ca. 1890's -1920-s, New York Public Library, (Photostat of some letters on Gunston Hall in Gunston Hall Archives.)

Kimball, Fiske, Papers and Correspondence, Mms. ca. 1947-52, Gunston Hall Archives.

Mason, George, Papers, Gunston Hall Archives.

Mason, George, The Papers of George Mason, Chapel Hill, Univ. of N. C. Press, 1970, ed. by Robert A. Rutland, 3 vols.

Mason, John, Memoirs and Recollections, Mms. ca. 1834-38, Original in Library of Congress (Microfilm in Gunston Hall Archives).

Muzzrole, Richard J., Archaeological Investigations of Newtown Plantation House, 1976, unpublished typescript.

Outlaw, Alain C., Archaeological Excavations at Gunston Hall, 1974, unpublished typescript.

Plaskett, Susan Annie, Memoirs of a Plain Family, 1836-1936, Washington, D.C., The Franklin Press, 1936.

Morrison, Hugh, Early American Architecture, from the First Colonial Settlements to the National Period, New York, Oxford Univ. Press, 1952.

Moxham, Robert Morgan, The Colonial Plantations of George Mason, North Springfield, Va., Colonial Press, 1975.

Rowland, Kate Mason, The Life of George Mason, 1725-1792, New York, G. P. Putnam's Sons, 1892, 2 vols.

The Sun, Baltimore, ca. 1890.

Watkins, C. Malcolm, The Cultural History of Marlborough, Virginia, Washington, D. C., Smithsonian Inst., 1968.

U. S. Bureau of the Census, Heads of Families at the First Census of the United States taken in the Year 1790; Records of the States Enumerations: 1782 to 1785, Virginia. Baltimore: Genealogical Pub. Col, 1966.

ADDENDUM TO:
GUNSTON HALL
10709 Gunston Road (State Route 242)
Lorton Vicinity
Fairfax County
Virginia

HABS No. VA-141

HABS
VA
30-LORT,
1-

XEROGRAPHIC COPIES OF COLOR TRANSPARENCIES

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
Department of the Interior
Washington, D.C. 20001

ADDENDUM TO:
GUNSTON HALL
10709 Gunston Road
Lorton vicinity
Fairfax County
Virginia

HABS VA-141
VA,30-LORT,1-

PAPER COPIES OF COLOR TRANSPARENCIES

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001